

# THE MUSICAL TIMES

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## NOVELLO'S ORATORIO CONCERTS.— Conductor, Mr. MACKENZIE.

**STABAT MATER (DVORÁK), at ST. JAMES'S HALL, TUESDAY, March 2, at Eight o'clock.**

**THE WATER-LILY (GOETZ)** (first performance in London) and **THE HOLY SUPPER OF THE APOSTLES (WAGNER)** (first performance in London), at ST. JAMES'S HALL, TUESDAY, March 2.

**STABAT MATER (DVORÁK).—Madame ALBANI.**

**STABAT MATER (DVORÁK).—Madame PATEY.**

**STABAT MATER (DVORÁK).—Mr. LLOYD.**

**STABAT MATER (DVORÁK).—Mr. SANTLEY.**

**STABAT MATER (DVORÁK).—TUESDAY, March 2.** Increased Band and Chorus. Leader, Mr. Carrodus. Organist, Mr. Oliver King. Stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d. Tickets at Novello, Ewer and Co.'s, 1, Berners Street, W., and 33 & 35, Queen Street, E.C.; the usual agents; and at Austin's Ticket Office, St. James's Hall.

## NOVELLO'S ORATORIO CONCERTS.— Conductor, Mr. MACKENZIE.

**ST. ELIZABETH (LISZT), at ST. JAMES'S HALL, TUESDAY, April 6.** Madame Albani, Mdlle. Cramer, Mr. Santley, Mr. Vaughan Edwards, and Signor Foli. Band and Chorus, 350. Leader, Mr. Carrodus. Organist, Mr. Oliver King. Stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d. Tickets at Novello, Ewer and Co.'s, 1, Berners Street, W., and 33 & 35, Queen Street, E.C.; the usual agents; and at Austin's Ticket Office, St. James's Hall.

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Tuesday, March 23 ... Lecture by Mr. T. L. Southgate, particulars of which will be announced.

Monday, May 3 ... Annual College Dinner.

Tuesday, " 4 ... Special Lecture by Dr. E. J. Hopkins.

" " 25 ... Mr. Thomas Casson will read a paper on "Organ Stop Nomenclature."

" June 22 ... Lecture.

" July 13 ... Examination—F.C.O.

Wednesday, July 14 ... " A.C.O.

Thursday, " 15 ... " A.C.O.

Friday, " 16 ... Diploma distribution at 11.

Tuesday, " 27 ... Annual General Meeting.

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E. H. TURPIN, Hon. Secretary.

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Conductor: MR. BARNES.

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" Madeline Wharton.

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" Arthur Hewitt.

" Seymour Jackson.

" Ernest Keating.

" J. W. Lee.

" Isaac Lees.

" T. Snowden.

" Kendall Thompson.

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**MADAME LAURA SMART** (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts, be addressed, 28, Grove End Road, London, N.W.; or, 50, Church Street, Liverpool.

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**MR. E. DUNKERTON** (of Lincoln Cathedral). Engaged: February 23, Ballads, Scarrington; 25, "Samson," Grantham; March 2, Ballads, Beverley; 3, Selections, Ilkeston; 5, Miscellaneous, Nottingham; 6, "May Queen," Grimsby; 24, Ballads, Doncaster; May, "Daughter of Jairus," Higham Ferrers.

**MR. HOLBERRY-HAGYARD** will sing Duet from HYMN OF PRAISE with Madame ALBANI at Plymouth, Friday, March 5, 1886.

**MR. HOLBERRY-HAGYARD** (Tenor). Engaged: February 3, Birmingham, Ballads; 6, Sudbury, "Messiah"; 17, St. Leonard's, "Mors et Vita"; 19, Birmingham, Ballads; 22, Cheltenham, "Judas"; 24, Cambridge; 25, Birmingham Philharmonic Union, "Judas"; March 1, Ipswich, Ballads; 3, Lancaster, "Redemption"; 5, Plymouth, "Hymn of Praise"; 8, Sunderland, "Building of the Ship"; 19, Cambridge; 22, Northwold, Ballads; 29, Brierly Hill, "Seasons"; 31, Crewe, "Samson"; April 12, Borough of Hackney Choral Association, Beethoven's Choral Symphony; 23 (Good Friday), Wolverhampton, "Messiah"; May 4, 5, Jersey Festival, "Messiah," &c.; 10, Smethwick, "St. Paul"; 18, 19, Aylsham, Miscellaneous; others pending. For terms, address, Trinity College, Cambridge.

**MR. HARRY STUBBS** (Tenor), of St. George's Chapel, Windsor, late Exhibitor of the Royal College of Music, is open to ENGAGEMENTS, Oratorio, Ballad, and other Concerts. Address, 6, Adelaide Square, Windsor.

**MR. ROBERT GRICE** (Baritone), St. Paul's Cathedral Choir. Engaged: Banbury (Ballads), February 8; Brixton ("Rebekah"), 13; Brockley ("Erl King's Daughter"), 16; Rochford ("Elijah"), 17; Birmingham (Ballads), 19; Cheltenham ("Judas"), 22; Birmingham ("Judas"), 25; South Shields (Ballads), March 2; Bury, Lancashire ("Judas"), 3; Coventry ("Entry into Jerusalem"), 5; Oxford ("Messiah"), 16; Bradford ("Daniel"), 26; Crewe ("Samson"), 31. For terms and vacant dates, address, St. Paul's Cathedral, E.C.

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March 1, 1886.  
J. EDWARD STREET, Hon. Sec.

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

MARCH 1, 1886.

### "ST. ELIZABETH."\*

AFTER forty years' absence from our shores, Franz Liszt is coming amongst us personally to grace the performance of his oratorio "St. Elizabeth," in St. James's Hall, on the 6th prox. The welcome that awaits him as a very distinguished man can be conceived, and no less easily can his self-sacrifice in undertaking a long and trying journey at an advanced age be estimated. Upon these matters we need not dwell, while it would be equally superfluous to insist that, though the composer-pianist's presence here will not influence the judgment which awaits his work, it confers upon "St. Elizabeth," and upon the occasion, an interest such as no other circumstances could give. The personality of Franz Liszt, so remarkable and picturesque, will cause amateurs to view the oratorio, upon which he obviously sets a distinctive value, with attentive regard. To assist this natural result, we now offer some analytical remarks upon a portion of the work. The observations will be completed in our next number, and thus, before the performance takes place, some idea of its subject will have been conveyed.

For the better understanding of the poetic character and scope of this work, it is advisable to quote from a Preface written for the English edition by Mr. C. A. Barry:—

"The Legend of St. Elizabeth is a tolerably familiar one—at least, to Roman Catholics. For English readers, who have not made themselves acquainted with it either through the late Canon Kingsley's dramatic poem, 'The Saint's Tragedy,' through Count de Montalembert's 'Vie de Sainte Elisabeth,' or from other sources, it seems sufficient to recall the following facts:—St. Elizabeth, the daughter of King Andreas II. of Hungary, was born in 1207; at four years of age she was brought to the Wartburg as the affianced bride of Ludwig, son of the Landgrave Hermann, of Thuringia. Here the two children were carefully and religiously brought up as brother and sister, and in 1220 became man and wife. Wondrous stories are told of the manner in which, by devoting herself to the poor and practising extreme austerities, she exercised all the Christian virtues. On becoming a widow in 1227, she, with her four children, was driven out from the Wartburg by her mother-in-law and compelled to resign the regency. After long and cruel wanderings in the neighbourhood, taking refuge among the poorest of her dependents, she retired poverty-stricken to Bamberg, in order to be near her uncle, the bishop of that town. On being at length reinstated as Landgravine, she renounced her rights in favour of her son, Hermann II. She died in 1231, and was canonized at Marburg, by command of Pope Gregory IX., in 1235.

"The libretto, by Otto Roquette, owes its immediate inspiration to Moritz von Schwind's exquisite frescoes at the Wartburg of 'Scenes from the life of St. Elizabeth.' It is divided into six scenes, which are identical in subject and order with Von Schwind's pictures, each being complete in itself.

"Scene I. depicts the arrival of Elizabeth, with her escort of Hungarian magnates, at the Wartburg, and the joy with which she is received.

"Between the first and second scenes several years are supposed to have elapsed, in the course of which the betrothal of Ludwig and Elizabeth has been followed by their marriage, and Ludwig, by the death of his father, has succeeded to the throne. Ludwig now devotes himself to knight-errantry. During one of his campaigns in Italy a famine rages in Thuringia; Elizabeth impoverishes herself by relieving the suffering poor around her to such an extent that she is obliged to sell some of her landed possessions. Such conduct enrages her mother-in-law, who never seems to have approved her piety and deeds of charity, and Ludwig is induced to impose bounds upon her liberality. It was this, probably, which gave rise to the story of the Rose Miracle.

"Scene II.—a landscape glowing with wild flowers in the foreground—opens with the unexpected return of Ludwig. Leisuredly riding along on his charger, and singing a hunting song, he suddenly comes upon Elizabeth, unattended and at a distance from the Wartburg. Suspicious at meeting her alone, he asks her what she is doing away from her attendants, and what she has got in the basket she is carrying. Elizabeth excuses herself by saying that she has been gathering flowers, the beauty of which had tempted her to stray away from her ladies. Ludwig, who evidently does not believe her, seizes the basket, when, lo! after confession of the falsehood she has told, roses fall out, the bread and wine which she was carrying to some sick people having been by a miracle converted into roses. Both stand astonished. Elizabeth repeats that she left the house with bread and wine, and now they are roses! Is it a dream? she asks. The chorus responds, 'A wonder hath the Lord performed!' Stricken with remorse at having mistrusted her, Ludwig now asks her forgiveness; and the two return thanks to the Almighty, and pray for a continuance of His guidance. A short chorus, re-echoing as it were their petition, and confirming their faith, closes the scene.

"Scene III., presumably laid at Schmalkald, on the borders of Thuringia—for it was to this place that Ludwig went with his wife and family to meet the knights and nobles who were to accompany him to the Holy Land—represents the courtyard of a mediæval castle, filled with troops on the point of departure and the friends who have come to bid them adieu. The troops, acknowledging Ludwig as their leader, encourage each other in their resolve to fight for the Faith. Ludwig calls upon his assembled subjects to swear allegiance to him and to Elizabeth in his absence. Acknowledging Elizabeth's goodness, they willingly promise obedience to her, and to stand by Ludwig in weal and woe. After a sad but affectionate leave-taking of his wife and children, Ludwig places himself at the head of his troops, which now set out on their march to join the new crusade.

"Scene IV. opens with tidings of Ludwig's death of a fever on his way to the Holy Land. The Dowager Landgravine Sophie, his mother, now claims the Wartburg as her inheritance, and, unmoved by Elizabeth's grief and pleadings for mercy, drives her and her children out from the Wartburg in the midst of a fearful storm of thunder and lightning.

"In Scene V. we find Elizabeth, who, on being expelled from the Wartburg, has taken refuge at a hospital which she had founded in her prosperity, still exercising her charity among the poor and afflicted in the neighbourhood. It closes with her death.

"Scene VI., preceded by an orchestral interlude, takes us to Marburg. It represents the interior of the Cathedral, in which the Emperor Frederick II.,

\* The Legend of St. Elizabeth. An Oratorio composed by Franz Liszt. The Words translated from the German of Otto Roquette by Constance Bache. Novello, Ewer and Co.

and a goodly array of princes, archbishops, bishops, priests, warriors, and people have assembled to celebrate the canonization of *Elizabeth*, which in the previous year had been ordained by Pope Gregory IX. This imposing ceremony terminates the work."

The characters in the foregoing story are distributed thus: *St. Elizabeth* (soprano), *Landgrave Ludwig* (baritone), *Landgrave Hermann* (bass), *Landgravine Sophie* (mezzo-soprano), a Hungarian *Magnate* (baritone), the *Seneschal* (baritone), *Emperor Friedrich II.* (bass)—seven in all; but it is laid down that the parts of *Ludwig*, the *Magnate*, the *Seneschal*, and the *Emperor* may be taken by the same singer, thus reducing to four the number of artists required. It will be observed as a somewhat remarkable fact that the oratorio contains no solo music for the tenor voice.

The poem is laid out in two Parts, each having three sections, divided into three or more sub-sections, the whole being introduced by an orchestral movement. In the plan of this *Andante* a gradual and almost uniformly progressing *crescendo* is conspicuous. It embraces much of the movement, and is worked—from a beginning with three flutes only—by the entry of instrument after instrument, till the entire orchestra is engaged at its utmost power. The thematic material used comprises no more than two short phrases:—

## No. 1.



taken by the composer from a Church service-book for the Feast of *St. Elizabeth*. This melody should at once be impressed upon the mind, and fixed in the memory, for not only is the Introduction founded upon it, but nearly the whole of the first Section, and much of all that follows. It is the thematic representative, indeed, of the heroine, and will hereafter be called, for convenience sake, the *motif* of *St. Elizabeth*. Throughout the course of the Introduction, the subject submits to various metamorphoses, of a kind familiar to students of Liszt's music, but is at first presented in its primitive shape, under the simplest conditions—

## No. 2.



The foregoing extract sufficiently indicates the manner in which the theme is treated at the outset. The first change comes with some imitations on the octave. Observe the form which the melody now assumes—

## No. 3.

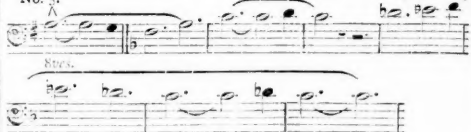


From this point the movement increases in force and agitation till we have another version of the second phrase, also imitated, and conjoined with the first phrase, now given out pompously by the horns—



Further changes await the subject. We soon hear the whole melody, in an "augmented" form, from the bass strings and trombones, which now enter for the first time—

## No. 5.



This is carried on with growing power till, at the climax, the theme is presented, in full orchestral harmony, as below—

## No. 6.



In this effort the force of the *crescendo* expends itself, and a quiet episode, in the manner of the opening bars, gives contrast and relief. After a "pause," a concluding section (in common time) of the movement is entered upon, and the *motif* of *St. Elizabeth* undergoes a further transformation, which secures an enhanced effect of melody. It now appears thus—

## No. 7.



A development of this occupies all that remains of the movement. It should be observed that even in the cadence, the composer is true to his plan of thematic variation; the horns and clarinets suggesting the first phrase of the *motif* as below—

## No. 8.



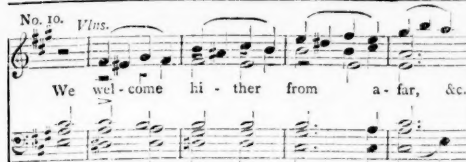
A bustling orchestral exordium introduces a chorus, "We welcome the Bride," and has as its chief features continuous quaver triplets for the violin and cello, while the "wind" interjects a joyous *fanfare*—

## No. 9.



The entry of the voices is in keeping with the last-quoted passage, their music being confined, at the outset, to simple diatonic chords. But a change soon takes place, and we find the germ of much of the chorus in the following bars with their conspicuous orchestral melody—

No. 10. *Vlins.*



We wel-come hi-ther from a-far, &c.

So the chorus proceeds till the appearance of the *St. Elizabeth motif* excites expectation. Heard first from the strings, it is next harmonised for the voices, with the second phrase according to the form shown in Ex. 7—

No. 11. *dolce, sotto voce.*




While in the sil-ver cra-dle still Dreams to the

*p molto tranquillo.*



babe came throng-ing, Of fu-ture days that

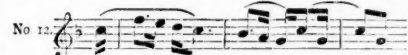
*un poco rit. smorz.*



shall ful-fil The heart's un-spo-ken long-ing.

A brief solo of *Landgrave Hermann* calls only for the remark that it is attended by the now very familiar theme. The solo of the Hungarian noble in charge of the Bride (*Andante moderato*, D minor and major, 2-4) has a distinctly national character, and is productive of quaint effects. Its distinguishing melodic features are, perhaps, in the following flute passage—

No. 12.



with its repeated "catch" or "snap," and in another passage, also for flute, where the augmented second, appertaining to the scale with a minor sixth, is conspicuous—

No. 13.



These peculiarities give the air its principal claim to attention, and further remarks upon it are unnecessary. The *Coda*, and the chorus following, have as their melody a Hungarian national tune, standing thus in its primitive form—

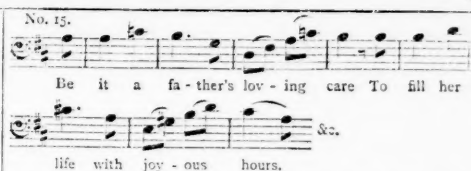
No. 14.



In the treatment, solo and choral, of this melody there is nothing to call for explanatory remark. The composer handles it very simply, using chiefly tonal harmonies in powerful masses of sound.

The vocal theme in the next number (*Andante moderato*, D major) is of an ordinary character—

No. 15.



Be it a fa-ther's lov-ing care To fill her life with joy-ous hours.

but the more distinguishing—and distinguished—melody appears in the orchestra, where the following attends upon the voice, with a happy effect of sequence as well as of earnest expression—

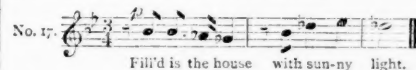
No. 16. *Vlins.*  
*Celli in decs.*



The solo is quietly scored for flutes, clarinets, bassoons, and horns only, in addition to strings.

The vocal phrases in a short dialogue for *Elizabeth* and *Ludwig* are unaccompanied, but brief orchestral interludes separate them in a few cases. *Elizabeth's* first words are set to her own theme—

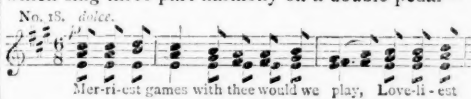
No. 17.



Fill'd is the house with sun-ny light.

A short *Allegretto con grazia* of a lightsome character connects the previous solo with a Children's Chorus, which takes the form of a principal theme with episodes (*Allegretto con grazia*, A major). The main subject is anticipated to some extent by the oboes, but reserved in its entirety for the voices, which sing three-part harmony on a double pedal—

No. 18. *dolce.*



Mer-ri-cat games with thee would we play, Love-li-est

flow'rs we twine thee to - day.

In this simple and entirely unaffected manner, principally accompanied by the woodwind, the leading section of the chorus is carried on.

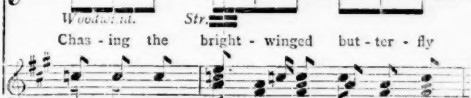
The first episode (*poco più mosso*) is diversified for the sake of descriptiveness. Two examples will suffice as an indication of manner. On the words "Chasing the bright-winged butterfly speed we," the following passage occurs—

No. 19. *Vlins.*



Chas-ing the bright-winged but-ter-fly

*Woodw. id. Str.*



Chas-ing the bright-wing-ed

*speed - - ing,*



but-ter-fly speed - - ing,

while reference to the "bounding deer" involves a new orchestral feature—

No. 20.

Come where the bound - ing deer  
Voices unis.  
swift - ly is lie - ing,

The leading subject (see Ex. 19) now returns, closely followed by another episode, on the words "Lightly we'll dance to ye," &c. The most important consideration here is a graceful melody, heard again and again in the orchestra—

No. 21.

Str. *Clars. & Fl.*  
Voices. Light - ly we'll  
dance to ye, Str.  
Voices. Sweet songs we'll sing ye, &c.

A Coda follows, based upon the short *Allegretto* which links the chorus to the preceding solo. It is thoroughly in keeping with the happy spirit of the whole number.

In renewing their strains of welcome, the assembly repeat that part of the opening chorus wherein a violin melody was conspicuous (see Ex. 10), an increase of vigorous expression being gained by technical "diminution" of the theme. It is now in quavers instead of crotchets—

No. 22.

&c.

The main basis of the chorus is, however, the Hungarian national air—

No. 23.

&c.

the phrases of which are again presented in broad masses of harmony. A *ritornella* closes the number and the scene with a tinge of sadness, as though in premonition of griefs to come. Its leading feature is a modified form of the theme used in the Children's Chorus, given out by flutes and oboes in thirds on a double pedal—

No. 24. *dolce*

&c.

The second scene opens with Ludwig's Hunting Song (*Allegro con brio*, F major), which calls for little remark. There is a conventional language of the chase in music, and the composer has not materially departed from it. Hence we here have horn passages, with echo effects; rapid triplets to

suggest the excitement of the hunt, and what not beside that custom ordains. The song has two well contrasted sections, the first only being written in the style just indicated. From this no quotation need be made. The second section (*Un poco più moderato il tempo*) begins on the words: "Oh ye lands of my home," and is effective apart from contrast. Two points of special interest present themselves; the first in the opening bars, where the complete melody is given to the clarinet, with sustained wind harmonies, and detached *fizz* chords for the strings—

No. 25. *Clars.*

O ye lands of my home,  
Fag.  
glad - ly roam. I a long.  
O'er thy hills and thy val - leys rove - ing.

In the next case, an independent melody for two cello attends upon the voice—

No. 26. 2 Celli.

Solo. O thou hall  
Contra Bass.  
of my sires.

From these extracts the character of the second section can fairly be estimated.

The whole of the division illustrating the meeting of Elizabeth and her husband is founded upon the motif of St. Elizabeth; which Protean melody appears at the very outset, for flutes alone, in one of its many forms—

No. 27. *Flutes.*

&c.

Both phrases will be recognised as an almost continuous accompaniment to the dialogue,

Through the section of the Rose Miracle also the motif of St. Elizabeth continues as the central musical thought. It is heard (*Andante moderato*, D flat) in attendance upon the amazed exclamation of the Land-



grave: "What see I," &c.; being now given out by the cello and horn in this shape—



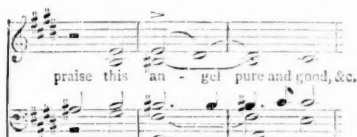
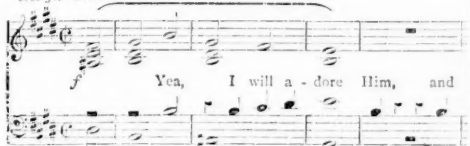
harp, strings, and flutes joining in arpeggios piled up upon a dominant pedal, with a rich effect of harmony. A fragment of the second phrase—



is likewise conspicuous in accompaniment, and, generally, it may be said that the whole number is but a "working out" of this one theme, the voice parts being, by comparison, unimportant.

Relief from its continuous presence comes with a short chorus: "A wonder," and the *Landgrave's* echoing strain—

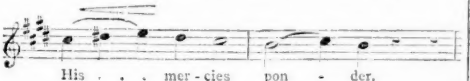
No. 30. *Corno.*



But the *motif* soon re-asserts its supremacy. Its second phrase waits upon *Elizabeth's* words: "Behold me trembling," &c., and forms the ground-work of the brief orchestral passages which connect with the finale of the scene.

The duet (*Andante religioso*, E major) with which the next number opens is wholly founded upon the *motif* now so familiar. In the first instance the subject is given entire by the soprano voice—

No. 31.



but the remainder consists of vocal passages attended only by the fragment of the second phrase to which attention has already been asked. The effect of these can be seen at a glance—

No. 32.



An ensemble now begins (*Lento, molto tranquillo*), and we have the *Elizabeth* theme in this form, with full choral harmony—

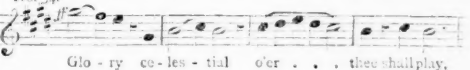
No. 33. SOPRANO.



Bless, this day His mer - cies pon - der.

The entire thematic material is in these bars, but within reasonable limits of space its development cannot be shown. Enough that the whole subject is dealt with in the form of an ascending sequence, passing from key to key by bold transitions, the violins giving acuteness to the melody by doubling it an octave higher. The climax is a *fortissimo* choral and orchestral outburst, in which the voices (unison) have the *motif* in still another form at the beginning—

No. 34.



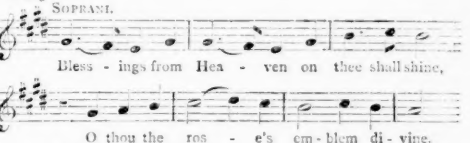
and yet one more at the end—

No. 35.



It might be supposed that the composer has now exhausted it. Not so, however. The *motif* re-appears in the expanded form which once before engaged our attention:—

No. 36.



A development of this, scored with richness and variety, ends the scene.

(To be continued.)

#### INTERNATIONAL COPYRIGHT.

OUR readers will doubtless have noticed the re-emergence of the copyright question into public prominence about the beginning of February, through the medium of newspaper paragraphs, leading articles, letters, and American correspondence. They will, amid and by means of a great deal of repetition, have become familiar with the details of the question, and would scarcely thank us for giving them a *résumé* of the proceedings of the American Senate Committee, or of the excellent leaders in the *Times*,

*Standard*, or *Daily News*. But in view of the possible settlement of a much-vexed question, certain questions remain to be put, and appeals to be made, which, if not original, have at least hardly attracted the attention they deserve. Let us, however, point out that, although State revenues, publishers' and manufacturers' profits, and artisans' wages are undoubtedly affected by the passage of Copyright Acts, the question is primarily an author's question, and under that aspect alone are we resolved to consider it.

That brain-work, on being given outward form, shall carry with it an adequate return in every country into which it is introduced for the benefit or pleasure of the inhabitants, is a proposition which the civilised countries of the world, with one single exception, have exhibited their willingness to admit. The report of the proceedings of the Foreign Office, under Lord Salisbury's régime, contains the satisfactory assurance of a speedy agreement between the chief European States to a convention, on the principle that "each of the States of the union shall accord to the other States composing it the advantages of national treatment, on condition simply of the accomplishment of the legal formalities prescribed in the country of origin of the work, thus abolishing the antiquated form of double registration and deposit."

As a necessary preliminary to the signing of this agreement, an Act to remove the difficulties imposed by the existing British Law must first be passed. To meet the needs of the situation the Incorporated Society of Authors have prepared a "Bill to amend and consolidate the law relating to Copyright," which we learn, on the authority of the *Standard*, "has already received such promises of support that there is every prospect of its main provisions passing into law this Session. . . . The Bill does not merely patch up the old Acts and pretend to make them workable by providing new machinery: it makes a clean sweep of the whole of them, substituting an intelligible code of regulations for their uncertain rules. It proposes to bring the distinct classes of work to which copyright attaches—such as books, musical compositions, dramatic pieces, lectures, engravings, paintings, drawings, photographs, and sculpture—for the first time within the operation of analogous legal principles." Thus, in place of the arbitrary and capricious distinctions in the duration of copyright in these various classes, it is proposed to substitute a uniform term for the life of the author and thirty years after his death. Apart from its simplicity, this provision has the merit of conforming to Continental usage, the term being identical with that already adopted in Germany. It is interesting to notice in this connection how the German public has profited in the case of Mendelssohn's works, the copyright of all of which has expired in that country, while in the case of many of his later works it has still several years to run in England, the existing statute prescribing a term of forty-two years or the lifetime of the author and seven years, whichever is the longest. We may add that under the provisions of the new Bill "musical copyright and performing right are to be extended so as to protect the melody of a composition from being pirated by reducing the score or by adapting it for any other work."

Enough will have been said to make it evident to all who have not given the matter their close attention hitherto, that the current year is in all human probability destined to witness a great simplification and improvement in the matter of International Copyright, so far as Europe is concerned. But America remains behind—*Devictam Asiam subsedit adulter*—and the great question is whether America, in spite of the "friendly interest" exhibited by their delegate at the

Berne Conference, will continue to walk alone in the path of self-interest and dishonesty. An article published in these columns in August, 1883, exposed in trenchant fashion the motives which led American authors and publishers to agitate for International Copyright, and the perversity with which they insisted that such legislation should be one-sided. Matters have advanced a stage further since that article was written. The American market is larger, and more insatiate than ever: the practice of the Chicago and other western firms of reprinting on the eastern publishers has reached such a pitch that the fees paid by the latter to foreign authors have touched zero, while native authors are being steadily crowded out by the gigantic influx of brand-new foreign literature. To these causes a renewal of the agitation in favour of International Copyright is to be ascribed. The American author is anxious to recapture his native audience, and the American publisher yearns to crush those of his enterprising but unscrupulous compatriots whom by a strange misapprehension of the facts of the case he insists on calling "pirates." For, as Mark Twain pointed out, "since they were pirates by collusion with the American Government, which made them pirates, they had a right to be pirates." Or, as we should prefer to put it, it is the American Government, by legalising plunder, that has been the real pirate in the matter. It has demoralised the reading public by letting them taste blood, in the shape of cheap foreign literature, and temporarily destroyed that natural affection or gratitude which every reader should feel towards an author who has delighted him, and which takes practical if prosaic form in the payment of such a sum as may enable the author to derive a reasonable profit from his intellectual labour; in other words, which has led to the establishment of the system of copyright. The selfishness which underlies the course pursued for so many years by America is conclusively manifested by their action in the corresponding department of patents. The industrial conditions of America, the scarcity and high price of labour, have tended enormously to stimulate the inventive faculty of her citizens, with the view of supplanting human hands by machinery. America has, in consequence, shown unexampled productivity in this department. But the principle on which patents are based is identical with that of copyright. A beautiful machine, like the Remington type-writer, for example, represents the realisation or expression of an idea or ideas just in the same way as the score of a symphony, a volume of poems, or a new novel. How is it then that America has safeguarded the rights of her citizens so jealously in the one case and neglected them so totally in the other? Simply because, in the case of patents, she has much to lose by the absence of legislation; in the matter of copyright, comparatively little. If the productivity of America had displayed itself in literature rather than in mechanical invention, the conditions of the case would probably have been entirely reversed, and we should be witnessing the same readiness to appropriate the brainwork of other countries as expressed in machinery, as she now displays in plundering foreign ideas in literature and music. They cannot even plead, in extenuation of their conduct, that it is logical or dictated by the *lex talionis*. No other leading European nation legalises piracy in the matter of patents or copyrights. Why, then, should America persist in this discreditable isolation and refuse to be content with what has satisfied her neighbours without exception?

The arguments adduced in favour of the passage of International Copyright by Mr. Lowell are unanswerable on the broad grounds of morality and honesty. The leading journals, we read, denounce

in unsparing terms the attitude of the opponents of that measure. But, in spite of these prosperous auguries, the outlook is described as gloomy. There is the labour vote to be conciliated, and such conciliation is impossible without mutilating the measure in such a fashion as to leave matters no better off than they were. On the other hand, we are inclined to credit the American public with a certain residuum of good sense and equity in spite of the demoralising influences to which they have been subjected. If, then, as we would fain believe, their desire to get books honourably still remains stronger than their desire to get them cheap, we appeal to them to make that desire felt by bringing such pressure upon their representatives as will enable them to override selfish trade interests and pass Senator Hawley's Bill in its original form. In conclusion, we trust that no concession may be made on this side of the Atlantic should that measure be submitted for our acceptance, hampered by those vexatious restrictions which rob it of its reciprocal character. A resolute attitude on our part might induce the American Government to reconsider their verdict and cancel the obnoxious clause.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

NO. XVIII.—SCHUBERT (*continued from page 78*).

REFERENCE was made in our last chapter to a friend who came in the nick of time and removed Schubert from the uncongenial drudgery of his father's school-room. We must now refer to him more particularly.

His name was Franz von Schober, and he was a native of Sweden, but born of German parents. When only fifteen years old Schober met with a few of Schubert's songs. They fascinated him completely, and he resolved, on going up to the Vienna University, in 1815, to make the acquaintance of their author. This he did by calling at the house of Schubert's father and introducing himself without ceremony. He found the young composer hard at work upon school exercises, and the generous impulse of youth at once moved him to the best possible course in the interest of his new-made friend. Not being himself in straitened circumstances, the thought occurred to him—Why should not Schubert share my board and lodging and be free to work at what is truly his vocation? No sooner said than done. Schober's mother, when dutifully consulted, agreed to the step. Schubert's father assented likewise, and forthwith the two young men "roomed" together in the Landskrongasse. It was, of course, understood that the musician should pay a share of the joint expenses, but the probability is that he contributed very little. The music-teaching Schubert obtained was soon thrown up, while the sale of songs, when effected at all, produced but a trifle. Of this, however, Schober did not complain, and his room-mate went on living an aimless sort of life—aimless in that it was not regulated to the attainment of definite objects—and being content to vary the exercises of his talents as a composer with boisterous enjoyments in taverns and beer gardens, among people who could do him little good. *Après*, he made a significant entry in his diary about this time:—

"The opposite of human freedom is really the conventionality of city life. The necessity of observing this conventionality constitutes the happiness of fools, but the torment of sensible men."

It is to be feared that Schubert did not always recognise the necessity. There were times when he was very unconventional indeed, and those times would have come oftener, perhaps, but for the

influence of Schober, who gathered around himself, and necessarily around Schubert also, a circle of worthy companions.

This state of things did not last long. Schober's brother came to Vienna, and the composer had to vacate his room and seek another. What he did with himself does not seem quite clear. Sir George Grove speaks indefinitely, remarking that he "must have been indebted to Spaun or some other friend better off than himself for lodgings, for existence, and for his visits to the theatre, for there is no trace of his earning anything by teaching in 1817, and the few pounds paid him for the Watteroth Cantata is the only sum which he seems to have earned up to this date."

No thoughtful man can observe this part of Schubert's career without asking why it was that a young fellow of such transcendent genius, known to amateurs and professors of high rank and influence, was allowed or compelled to spend his time in obscurity. The fault must, no doubt, be laid at Schubert's own door. He had ambition of a vague kind, but his social tastes withdrew him from all the paths that led to immediate distinction. While he moralised in his diary about the hardship of Fate, he never tested the question whether what he called Fate was not really his own folly. Boon companions of his own class, and pleasures more rude than refined, satisfied the nature which the divinest muse had chosen for her favourite dwelling.

About this time Schubert added another important personage to his list of friends. This was Heinrich Vogl, the singer, a man twenty years older than our young composer. The two were brought together by Schober; in what manner let Schubert's friend, Josef von Spaun tell:—

"Schubert, who had hitherto, for the most part, been the interpreter of his own songs, aimed principally at getting hold of the Court opera singer, Vogl, whose powers commanded his warmest admiration. It was of the first importance to get an opportunity for Vogl to become acquainted with Schubert's compositions; all the rest would follow as a matter of course, so the friends thought. Schober had often spoken to him with enthusiasm about the young composer, and invited him to be present at a sort of trial of his works. But at first all efforts were ineffectual to overcome the aversion of the singer, already wearied with music, and incredulous at the very sound of the word 'genius,' after his many and painful experiences. He was obliged at last, however, to give way to the repeated entreaties of Schubert's friends; the visit was promised, and, at the hour agreed, Vogl one evening came to Schubert's apartment, and the latter, entering with shuffling gait and incoherent stammering speech, received his visitor. Vogl, quite at his ease, scratched his nose, and taking up a sheet of music paper, which was near him, began humming the song 'Augenlied.' He thought it pretty and melodious, but not of any great value. Afterwards he ran, *mezza voce*, through several other *Lieder*, which he took to much more than the first, particularly 'Ganymed' and 'Des Schläfers Klage.' On leaving he tapped Schubert on the shoulder, exclaiming: 'There is some stuff in you, but you are too little of an actor, too little of a charlatan, you squander your fine thoughts instead of properly developing them.' Then he went away without making any promise of returning. But to others he spoke in favourable terms of Schubert, and in terms of astonishment at the ripeness and freshness of the young man's genius. By degrees the impression made on him by Schubert's songs became weightier and weightier; he frequently came unin-

vited to Schubert's house, and studied his compositions with him, delighting himself and those who listened to him."

How true to nature and observation is this account of the meeting of Vogl and Schubert! The *nonchalance* of the famous singer, who had come as a patron and oracle, the embarrassment of the young man of genius, in whose little finger was more music than in fifty Vogls; the hesitancy of the artist with his "pretty and melodious, but not of any great value," and finally his discovery that the awkward, stammering youth was a heaven-sent composer—these things do not strike us as any other than what must have happened from the beginning, and will go on happening to the end. That Vogl became deeply impressed with Schubert is no wonder, and we refer to the fact only in order to quote an entry in his diary:—"Nothing shows so plainly the want of a good school of singing as Schubert's songs. Otherwise what an enormous and universal effect must have been produced throughout the world, wherever the German language is understood, by these truly divine inspirations, these utterances of a musical *clairvoyance*." Sir George Grove, in his article "Schubert" ("Dictionary of Music and Musicians"), very properly draws attention to the happy word "*clairvoyance*"—happy because the impressions conveyed by Schubert's songs is that he looked upon the sources and resources of music with a supernatural vision, and had only to transcribe what he found there. Thought seemed unnecessary to him and deliberation superfluous. He was as one "possessed" by the "demon" of his art, and it seems to have been by no means difficult for him to forget one week what he had written the week before. *Apropos*, it is said that on one occasion Vogl rewrote in a lower key a song which Schubert had sent him, took it to the composer, and sang it. Schubert listened with interest to his own strains, remarking, "I say, the song's not so bad. Whose is it?"

Vogl and Schubert laid the foundation of a lasting friendship by means of their early musical intercourse, and, no doubt, the younger man derived much help from the experience of the elder. But he should not have permitted tampering with his music—a process which Vogl did not hesitate to carry on in the interest, we may be sure, of the vocalist rather than of the composer. Kreissle has a note on the subject which is not pleasant reading. He says:—

"Several of these (the songs) have passed thus metamorphosed into print, and a restoration of the original readings of all the genuine songs of Schubert would be an undertaking welcomed by all lovers of music, the more recent editions differing in reading from those first issued. Dr. Standhartner and Herr Spina have in manuscript Schubert's songs, with Vogl's clumsy alterations, which, being made in reference to the operatic singer, vary very materially from the original. The 'improvements' in the 'Müllerlieder' alone amount to a dozen. We come across some fearful alterations in 'Der Einsame' and in the 'Altschottischen' Ballade, and the process may have been repeated with others of the songs."

That these "fearful alterations" will have no place in the great edition of the composer's works now issuing from the house of Breitkopf and Härtel, may be hoped and expected.

For reasons already indicated, the year 1817 was an idle one by comparison with the prodigious activity of its immediate predecessors. Nevertheless, some memorable work was done in it, as, for example, the two Overtures in the Italian style—half-admiring, half-satirical imitations of Rossini's music, just then the rage in Vienna. Schubert also composed an Overture in D and six Pianoforte Sonatas, includ-

ing the published *opéra* 122, 147, and 164. Two Sonatas for piano and violin (Op. 137), a string Trio, part of the Symphony in C (No. 6), and forty-seven songs also belong to the period under notice.

The year 1818 brought with it an entire change in Schubert's position. We have seen how he hated giving lessons in any form, preferring the most precarious means of living to independence purchased at such a price. But in view of an exceptional offer, and, perhaps, weary of living from hand to mouth, he consented to do what Haydn, Mozart, and Beethoven had done before him—namely, take service as a teacher in the family of a nobleman. The place was obtained for the young man by Herr Unger (father of the singer, Caroline Unger), and, in the summer of 1818, Schubert travelled to Zelézs in Hungary, where his new master, Count Johann Esterhazy, had a château. The Count's family consisted of himself, wife, two daughters, respectively aged thirteen and eleven, and a son of five. These children it became our composer's business to teach at two gulden the lesson, with, of course, board and lodging in the establishment. The family, we are told, was exceptionally musical. The Countess (then twenty-eight) and her eldest child sang *contralto*; the second daughter had a good soprano voice; the Count was an efficient bass, and a frequent visitor, Baron von Schönstein, supplied a tenor. Of course, the pianoforte was studied by all the ladies, and thus the little circle in the Hungarian retreat comprised within itself the power of making much music. This must have proved some recompense to Schubert for the loss of his Viennese liberty, for absence from his old friends and haunts, and for the sense of embarrassment which a change from his associates at Viennese taverns and beer gardens to the caste of the Austrian *Vere de Vere* inevitably caused.

It is pleasant to believe that Schubert was very happy in Esterhazy's house. The family soon appreciated the worth of their music-master, and admitted him to unusual intimacy. They delighted to encourage him in composition and to perform his music, while every indulgence was extended to him consistent with the discharge of his duties. Hence we find him writing to Schober that he is thoroughly well, and composing like a god because free from anxiety. His relatives envied him such a position, and Ignaz, his brother, wrote: "You lucky mortal! what a thoroughly enviable lot is yours! You live in a sweet golden freedom; can give full play to your musical genius; scatter your thoughts about just as you please; become petted, praised, idolised, whilst one of our lot, like an old cart-horse, must put up with all the vagaries of noisy boys, submit to heaps of ill-usage, and cringe in all submission to a thankless public, and stupid, addle-pated Brahmins." A subsequent letter from Schubert is not in the same strain as the first. The novelty of change had passed away, or he may have hankered after the flesh-pots of Vienna, or was momentarily in a depressed mood. At any rate, he wrote and grumbled thus: "No one here cares for true Art, unless it be now and then the Countess; so I am left alone with my beloved, and have to hide her in my room, or my piano, or my own breast. If this often makes me sad, on the other hand it often elevates me all the more." He goes on to describe the household, and, naturally for him, begins with the servants' hall, where, as Sir George Grove observes, he seems "more at home than in the drawing-room."

"The cook is a pleasant fellow; the ladies' maid is thirty; the housemaid very pretty, and often pays me



a visit; the nurse is somewhat ancient; the butler is my rival; the two grooms get on better with the horses than with us. The Count is a little rough; the Countess proud, but not without heart; the young ladies are good children. I need not tell you, who know me so well, that, with my natural frankness, I am good friends with everybody."

Another letter, written at this time to Schubert's brother, Ferdinand, is one of the many interesting features that distinguish Sir George Grove's article, before referred to. We take the liberty of quoting the more important passages:—

"It is half-past eleven at night and your Requiem (composed by Ferdinand, revised by Franz) is ready. It has made me sorrowful, as you may believe, for I sang it with all my heart. . . . Things are not going well with you; I wish you could change with me, so that for once you might be happy. You would find all your heavy burdens gone, dear brother; I heartily wish it could be so. My foot is asleep, and I am mad with it. If the fool could only write, it wouldn't go to sleep! Good morning, my boy; I have been asleep with my foot, and now go on with my letter. . . . Give my love to my dear parents, brothers, sisters, friends, and acquaintances, especially not forgetting Carl. Didn't he mention me in his letter? As for my friends in the town, bully them, or get some one to bully them well till they write to me. . . . Though I am so well and happy, and every one so good to me, yet I shall be immensely glad when the moment arrives for going to Vienna. Beloved Vienna! all that is dear and valuable to me is there, and nothing but the actual sight of it will stop my longing."

The Esterhazys did not leave Zelézs for the capital till near the end of the year, and Schubert experienced the "hope deferred, that maketh the heart sick." Meanwhile, his pen was not idle. He composed several songs during the autumn, and gathered material for future use, including the theme of the "Divertissement à la Hongroise," for four hands on one pianoforte. With reference to this well-known work, Kreissle writes:—"Schubert got the subject from the kitchen-maid in the Esterhazy family, who was humming it as she stood by the fireplace, and Schubert, coming home from a walk with Schönstein, heard it as he passed. He kept on humming the tune during the rest of the walk, and next winter it appeared as a subject in the Divertissement."

At the beginning of 1819 Schubert was back in his beloved Vienna, and lodging with Mayrhofer in the Weppingerstrasse, where the two friends shared a dark, shabby, and badly furnished room. But poor lodgings, we may depend upon it, were no drawback to the composer's enjoyment. He preferred them, with a right to do as he pleased, far before the stateliness of the Esterhazy abode and a need for best behaviour. Schubert's "wild shriek of liberty" is on record. He and his friends had sham fights in their lodgings, howled to the astonishment of the neighbours, cracked rough jokes, and bandied about forcible repartees, in the manner of young men who, having a vulgar element in their nature, are not scrupulous about its manifestation. Yet, in the midst of all this fury of life, he was not idle. He watched, with great interest and open-mindedness, the progress of Rossini's music in Vienna, although the success of the Italian militated against the native school, and, consequently, against himself. While Beethoven stormed and sulked in alternation, Schubert picked up hints from the music of the "Swan of Pesaro." In a letter to a friend, he wrote: "One cannot refuse to call Rossini

a rare genius. His instrumentation is often original in the highest degree, and so is the voice writing; and I can find no fault with the music, if I except the usual Italian gallopadés, and several reminiscences of Tancredi." On the other hand, some German operatic music then being performed in Vienna excited his utmost contempt. He called it "Rubbish which makes one's hair stand on end." Between Rossini and the Weigl and Treitschkes, whom he despised, Schubert, as a composer for the lyric stage, had no chance. He wrote a one-act Singspiel, "Die Zwillingsbrüder," in January, but that was not heard till some time later, and diversified his labours by producing a number of songs, including four with sacred words. As far as can be made out, however, the early months of 1819 were comparatively idle. Schubert's teaching at the Esterhazys brought him a modest income, and he was simply content to make up for his previous separation from Viennese delights by plunging into them with redoubled ardour.

In the summer of 1819, Schubert and Vogl left Vienna on a trip to Upper Austria. Whether the composer had got a little money in his pocket just then, or Vogl found his purse long enough for both, does not appear. In either case, we may take it that Schubert's careless nature found reason to take things very easily, and get all the enjoyment possible out of them. Whither the friends fared, and what were the experiences they had, must form the theme of another paper.

(To be continued.)

#### THE FAUST LEGEND, AND ITS MUSICAL TREATMENT BY COMPOSERS

By F. CORDER.

##### III.

IN compiling the following list of musical settings of "Faust," we have resigned as hopeless the idea of making it exhaustive and complete. Many local theatre-conductors in Germany have written incidental music for Goethe's play when it has been produced under special circumstances, but only unusual eminence on the part of the composer would induce publishers to print his work; thus, though we have included the settings of Rietz and Lindpaintner, we wish it to be understood that these are but types of probably dozens of other "Faust-musik" by second-rate composers, of which it is not worth while hunting up the mere names and dates. The same remark applies to Italian operas on the same subject, like that of Mlle. Bertin. Doubtless, among the hundreds of new operas which used until lately to be annually produced in Italy, merely in order to entitle the various opera houses to their government subvention, there were plenty of "Fausts," but nothing would be gained by registering the transient existence of such works. Again, among the numerous class of Concert Overtures to which it is the custom to give distinctive titles, there may be found several called after our hero, but as these works (such as the "Faust" Overtures of Chevalier Seyfried, Christoph Schulz, and others) have no more real connection with "Faust" than their names afford, we have disregarded them. We have selected then some thirty of the more important compositions on the subject, and classified them into—(1) Incidental music to Goethe's drama; (2) Works more or less founded on Goethe's drama; and (3) Miscellaneous works having no connection with the same. Let us put this last class first, that we may get it done with quickly, as it is of least importance.

I. Works having no connection with Goethe's "Faust":—

1. "The Necromancer; or, Harlequin Dr. Faustus." London, 1731.
2. "Faust's Life, Death, and descent into Hell." By J. G. Lickl. 17—.
3. "Faust's Life and Adventures." Opera, by Joseph Strauss. 1815.
4. "Faust." Opera in Two Acts, by Spohr. 1818.
5. "Faustus." Romantic Musical Drama, by G. Soane. 1825.
6. "Mephistophela." Grand Ballet d'Action, by H. Heine (never composed). 1847.
7. Two Episodes from Lenua's "Faust." F. Liszt. 186—.

This seems the best place to mention that an obscure Opera by Donizetti, called "Fausta," exists, and has been erroneously believed by some to be on the subject of Faust, whereas it really deals with Fausta, the infamous wife of the Roman Emperor Constantine. It is a work of no merit or importance whatever.

II. Music to Goethe's play:—

8. Compositions to the First Part of Goethe's "Faust," by Prince Anton Radziwill. Published 1836. (Trautwein, Berlin.)
9. Overture and Incidental music to Goethe's "Faust." (Both parts?) P. J. von Lindpaintner. Overture alone published. 184—.
10. Overture and Incidental Music to Goethe's "Faust," by Julius Rietz. Unpublished. 184—.
11. Scenes from Goethe's "Faust," by Robert Schumann. 1848-53.
12. Music to the Second Part of Goethe's "Faust," by Henry Hugh Pierson. 1854.
13. Music to the First and Second Parts of Goethe's "Faust," by Ed. Lassen. 1876.
- To this list may perhaps be added—
14. A set of nine Songs from Goethe's "Faust," by J. A. Lecerf. 1830.
15. A set of nine Songs from Goethe's Faust, by L. Lenz. 1840.

But though of far greater musical interest we cannot include the settings of *Gretchen's* songs by Schubert, Liszt, Berlioz, and dozens of other composers. It is not generally known that one of the principal works occupying Beethoven's mind at the time of his death was a complete set of incidental music to "Faust." What a loss was this to the world! Goethe indeed wished that Mozart could have written music for his work, but few will be disposed to deny that Beethoven, especially in his third period, was the only composer who could do the sublime subject true justice.

III. Works more or less inspired by Goethe's "Faust."

a. Vocal:—

16. "Faust." Opera, by P. Raimondi. 1815.
17. "Faust." Opera in Five Acts, by Louise Angélique Bertin. 1831.
18. "Faust." Opera Comique, by A. Ph. de Pellaert. 1834.
19. "La Damnation de Faust." *Légende dramatique* en 4 parties, by Hector Berlioz. 1846.
20. "Faust." Opera in Five Acts, by Ch. Gounod. 1859.
21. "Le petit Faust." Opera bouffe, C. Hervé. 1869.
22. "Mefistofele." Opera in Five Acts, by Arrigo Boito. 1875.
23. "Faust." Opera by Carl Zöllner. 1885. (The existence of this work is reported by the newspapers but is unconfirmed.)
- b. Dramatic:—
24. "Faust." Drama by Michel Carré, adapted by D. Boucicault for Charles Kean. London, 1854.

25. "Marguerite." Extravaganza on the above. Anonymous. Drury Lane, 1856. Music by Tully.

26. "Faust." Adaptation of Goethe's play, by Bayle Bernard. Drury Lane, 1864. Music selected.

27. "Faust." Adaptation of Goethe's play, by W. G. Wills. Lyceum, 1885. Music selected.

c. Instrumental:—

28. "Eine Faust Ouverture," by Richard Wagner. 1839.

29. "Faust Symphonie." Three Character pictures, by F. Liszt.

30. "Faust." Poème musical (for pianoforte), by Jos. Gregoir. 1847.

31. "Faust." Musical portrait for Orchestra. Anton Rubinstein (Op. 68).

It will be seen from the above list that of the six most important attempts to supply Goethe's tragedy with incidental music, one only—that of Lassen—is complete. It is not a little singular that in this large quantity of "Faust" music there should be only one actual complete setting of the play. It is, however, gratifying to be able to accord almost unqualified praise to Lassen's work, which will probably stand without a rival for some time to come. We will now proceed to review the works on our list in detail. Some may be dismissed in very few words, existing now only in their titles and the names of their composers; but others, especially on List II., seem to call for detailed criticism and analysis, as they are highly interesting and little known.

We may speedily dismiss List I., most of its component pieces having been already mentioned.

1. "A Dramatic Entertainment call'd The Necromancer." &c., mentioned in our last paper.

2. "Faust's Leben Tod und Höllenfahrt." By J. G. Lickl.

Lickl was an organist and composer of some eminence in his day. He was born in 1769, and died in 1843. Among his works is mentioned the above, but whether it be opera, cantata, or symphony is not stated.

3. "Faust's Leben und Thaten." By Joseph Strauss. 1815(?)

Joseph Strauss (no relation to the Viennese composer) was Capellmeister to the Grand Duke of Baden. Born 1793, died 1866. He wrote numerous operas, among them the above, but they have not lived. Neither of these two composers is mentioned in Grove's Dictionary.

4. "Faust." Romantic Opera in Two Acts, by Spohr. 1818.

About this work there is no occasion to say much. Readers of THE MUSICAL TIMES will find a detailed analysis in the article on Spohr's Operas for April, 1884. But we would give much to know how in the world Herr Bernhard ever evolved such a fearful and wonderful libretto out of his inner consciousness. Mr. Lumley, in his "Reminiscences," mentions the production of this work at Covent Garden in 1852, and relates that it bored the audience to death. The composer's personality too, so uncongenial and self-absorbed, seems to have given offence to the London musical world of the time. His work certainly contains some beautiful music, but it is a wretchedly bad opera.

5. "Faustus." Romantic Musical Drama. By G. Soane. 1825.

This play, of a type now obsolete, has some interest as showing what curious intellectual viands the previous generation of playgoers could digest. Some parts of it remind one a little of Bernhard's concoction just referred to, a few incidents are taken from the old Faust story, while other parts are evidently written up to the requirements of the scene painter. The author, a well-known dramatic writer of con-

siderable ability, supplied words for musical pieces, but he might echo Dibdin's complaint, which we quoted on a former occasion, as to the composers' disregard for his intentions, many of his verses having been ignored and others altered and spoiled. The vocal score of this opera, if one may venture to call it such, may be found in the British Museum Library. It is entitled "Faustus, a Musical Romance, composed by T. Cooke, C. E. Horn, and H. Bishop." On opening this volume, the reader will be, if unfamiliar with works of this class and period, startled at finding that the Overture is none other than Weber's Overture to "Euryanthe." Most probably it was vamped up from a pianoforte copy by Sir Henry Bishop, who was great at that sort of thing, the score not being at that time published. However this may be, there the Overture stands, with only its composer's name in minute letters in a corner to betray its foreign origin. The opening number is a triple chorus, or glee of huntsmen, fishermen, and peasants, by Bishop. It was the custom for pieces of this class, like operas, to open with a chorus of entirely unnecessary peasants, just to set the play going. This piece is in D major, 6-8 time, *Allegro moderato*, with a longish symphony, in the course of which, after some bustling semiquaver passages, something like the opening to "Der Freischütz," the principal subject, a very striking melody, appears as a horn solo:—

No. 1.



It is noticeable that this tune is written in twice the number of bars actually necessary, the time becoming one in a bar. The peasants then sing, to another strain, two lines of words which, like Silas Wegg, I can only quote approximately—

Home! home! the sun is sinking fast.  
Home! home! and (something) blows the blast.

These noble verses refuse to fit the music, so that on the resumption of the principal melody the composer is forced to confine himself to reiterating the word "Home!" all through. The huntsmen and fishermen having each had their say, a lengthy and uninteresting say, all unite in the burden of "Home!" which dies away in the distance as they go off. The various songs and concerted pieces, by Horn and Cooke, which follow, do not appear to have been written for the work, but are merely introduced by the performers. There is a soprano song in F for the heroine, with a refrain of "Come, love, to me," which recurs throughout the piece. For this Bishop has employed the above-quoted melody without alteration or amplification, being apparently very proud of it. Further still, the last number in the book is a very curious soprano *scena*, "O Saul, O King!" which begins pretentiously with some recitative in the key of A major, followed by a *cantabile* in F sharp minor, which closes in the tonic major. This has a second part, beginning and ending in F sharp major. Then we jump suddenly and barbarously into F natural minor, and after a reminiscence of the air "Come, love, to me," the piece ends with some sad vacillating between F major and F minor. This crude number seems rather as if written by a pure novice than a great composer. The only explanation we can offer is that the first half is not Bishop's at all, and was

stuck on by him to his air and played transposed a semitone lower, but in printing it got left in the original key. Still, this work is well omitted from the list of Bishop's operas, for the only fragment at all worthy of him is the one melody which, as we shall see, has been turned to better account afterwards.

6. Heine's odd ballet has been mentioned in our last paper. The libretto is published in his works, but the music was never written.

7. "Two Episodes from Lenau's Faust." By F. Liszt.

These are two orchestral programme pictures in Liszt's most extravagant style. The date of publication seems nowhere mentioned, but it was between 1860 and '66. The first piece, "Der nächtliche Zug," illustrates a fine passage in the poem where *Faust* watches a funeral train passing through a forest in a storm. The musical treatment of this episode is very wild and strange, including, of course, an old church melody ornamented by stormy violin passages. This has never been performed in England, nor can we remember to have heard of its performance anywhere. The second piece, however—probably from the fact of its being in the Waltz rhythm, so passionately beloved by our countrymen—has made a success at the Richter Concerts. It is called "Der Tanz in der Dorfschenke" (*Mephisto-Walzer*), and illustrates a not very refined incident in which *Mephistopheles* plays the fiddle to a band of peasants carousing at the village inn, and *Faust* dances away with a fair partner into the depths of the forest. The work is certainly not one of Liszt's best, and is quite overshadowed by his far more dignified *Faust-Symphony*, of which more anon.

From this unimportant class of works we now turn to Class 2, the most interesting of all, and proceed to consider—

8. "Compositions to the first part of Goethe's Faust." By Prince Anton Radziwill.

This was the first, and for a long time the only, attempt to supply the necessary music to Goethe's play. Anton Heinrich, Prince of Radziwill, &c., a member by marriage of the royal family of Prussia (born 1775, died 1833), was certainly something more than a mere "distinguished amateur." He was an earnest musician, a singer of rare taste and ability, and an excellent cello player. He worshipped Beethoven and was never so happy as when playing his quartets. He wrote a number of songs and trifling pieces which he had the modesty and good sense not to publish. But the work of his life, literally, was the *Faust* music. This was performed by the Sing-Akademie of Berlin in portions at various dates, as composed, and on the Prince's death the work was produced entire, and repeatedly played with success for some years in Berlin, Hanover, Dantzic, Leipzig, and many other towns. Sir George Grove mentions the only English performance of the work as having taken place at Hyde Park College on May 21, 1880, under the direction of L. Martin Eiffe. It was published in full score by subscription of the principal royal families of Europe, and a pianoforte score, arranged by G. A. Schneider, has also been put forth by Trautwein, of Berlin. Copies may be seen in the British Museum and Philharmonic libraries. There are twenty-five numbers, including the scene in the Witches' kitchen, which was completed from sketches found after the composer's death. The work is an exceedingly interesting one, though now a little faded by time, and possesses some passages of great beauty along with much that is *naïve* and crude. The fragmentary nature of the music, however, allows the composer to avoid exposing his probable inability to carry out a formal movement, and in the only place where such a movement was indispensable—namely, in the Overture—the Prince has shirked the

responsibility in the funniest manner. "With rare modesty," as the somewhat grovelling editorial preface to the score puts it, he has declared himself unequal to the situation by taking a fugue of Mozart's for the body of his "Intrada," merely adding half-a-dozen unnecessary introductory bars to no particular purport, and a *Coda* to lead into the next number. The fugue, "which seemed to him insurpassably expressive of the character of the poem," is the well-known one for two pianos, originally intended for string quartet, and has the following vigorous subject—



The barbarism involved in taking another man's fugue, let alone Mozart's, and arranging it for full orchestra—scoring it badly, too—is revolting enough, but to pretend that it is appropriate in any way as an introduction to this great allegory of human life, is to add insult to injury. This is but one instance of the amateurishness which weakens what is otherwise a thoughtful and earnest work. Another is the absurdly excessive use of obbligato cello accompaniments, which would make one almost suspect that the Prince confined his attention to this part of the score and got someone else to fill up the rest. This suspicion, however, is dispelled by the fact that the scoring is too indifferent (although very ambitious) not to be the composer's own.

The opening number brings before us some element of originality. It consists of orchestral music—technically called *melodrama*—forming an undercurrent of accompaniment to the spoken dialogue. This is a device which in certain situations can be used with admirable effect, the music deepening the intensity of a dramatic or poetic impression, but we are so accustomed to have this device vulgarised in our English melodramas that we are apt to despise it. Prince Radziwill has used it very largely in his *Faust* music, frequently giving, as in the present instance, accompaniments to a whole scene. But he has committed the grave error of making the music often attempt to follow the rhythm of the spoken words, accent for accent, the effect of which can only be to suggest that the piece was meant to be sung, and that the actor has either lost his voice or forgotten his notes. This opening scene, however, is not so bad. During a long monologue of *Faust's*, a chord of C sharp major is sustained by a *Harmonica*—probably meaning a harmonium and not the musical glasses—while various wind instruments give movement to the music by imitations of this phrase—



The Spirit which appears to *Faust* first speaks through music, and afterwards sings. The accompaniment to this, and several similar scenes, only consisting of sustained chords and broken phrases, of course gives us little idea of the composer's capabilities, but the Easter Hymn of the Angels, with which this scene ends, is a very creditable piece of work, though perhaps scarcely the kind of thing we associate nowadays with angelic music. It begins—



In the lighter scenes the Prince hardly shows to advantage. The beggar's song in the scene before the town gates has little character, and a running semiquaver accompaniment for cello seems rather out of place, but the composer betrays himself as a cello player all through the work. In the vocal score the soldiers' march, which is written for file and drum, has a constant C for bass note instead of following the harmony. The only way to obviate this harmonic error would be to play the bass note two octaves lower, on the very lowest C of the piano. In the incantation, No. 9, *Mephistophiles* speaks through music in alternate bars, while a tenor voice sings each line after him. The effect of this is to make *Mephistophiles* appear to be the prompter. Next we have a chorus of spirits, "Neue Lebenslauf beginne," very oddly constructed. It is in 2-4 time, and at the second quaver of every eighth bar there is a pause on a chord, and we begin again in a new key; this is done no less than six times in succession. No. 11 is a still more queer specimen, being a chorus constructed on a speech which should be spoken by *Mephistophiles*, and the words "Wird er schreiben? Er wird (nicht) schreiben," are bandied about till it seems like an Ollendorf exercise. The Prince has set many portions of the text which Goethe never intended for music; in the *Luerbach's* cellar scene, for instance, when *Mephistophiles* electro-biologises the revellers, their astonished exclamations describing the imaginary vineyards they behold, are set for chorus, in total disregard of the poet's intention. While we are about fault-finding, we should also express disapproval of the bald stuff which is made to do duty several times as entrance music for the different characters—known in theatrical parlance as a "hurry," e.g.—



This is sadly unsuited to a poetic drama and inconsistent with the high tone of much of the other music. No. 16 is a piece of melodrama through which *Gretchen* speaks her first soliloquy, "Ich gäh' was drum," and its theme is so charmingly innocent and appropriate that we feel compelled to quote a few bars—





The last bars rather spoil it by their weakness. This theme recurs in the garden and prison scenes with good effect. The whole of the love music is very tender and melodious, but where is the composer who has not felt himself inspired by the immortal garden scene? *Gretchen's* business with the flower is too much prolonged, the phrase "He loves me, loves me not," coming about twenty times. The negative comes twice running, too, in one place, to suit the convenience of the music. The music of this scene only has the blemish of too much cello accompaniment, the perpetual rocking arpeggios across the four strings becoming rather irritating at last. *Gretchen's* scene before the shrine of the Mater Dolorosa is highly pathetic. *Mephisto's* serenade, with guitar obbligato, is very poor, besides being scored in a way to make the fiend use appropriate language. Trombones do not combine well with the guitar. In the cathedral scene our composer has been injudicious enough to introduce an entire Requiem mass, instead of merely a few bars of the "Dies Iræ" as indicated by the poet. Here a little of that modesty which his behaviour over the Prelude was supposed to suggest would be of advantage. The prison scene is excellent, *Gretchen's* incoherent snatches of melody, accompanied by a "drone bass" and hovering between G minor and major, having a very distraught effect. The scene of the Witches' kitchen, printed in an appendix, hardly demands notice, having been made up from mere sketches after the composer's death. As a whole, this "Faust" music is deserving of respect for good intentions, though we may feel the composer's shortcomings. It is only strange that in so musical a country as Germany no better music should have been forthcoming for many years.

(To be continued.)

WE are glad to find that the visit of Liszt to this country, next month, after an absence of forty-five years, will be commemorated by a fitting and permanent record of so interesting an event. The idea of a Scholarship bearing his name, to be founded in the Royal Academy of Music, was no sooner proposed than it found a ready response from the leading professors and musical amateurs in England; an influential Committee was formed to carry out the undertaking, and, with but only ordinary effort, a subscription list was obtained which already amounts to upwards of £630, and is daily increasing. A testimonial so truly artistic in its aim will doubtless tend to strengthen the warm welcome which will be accorded to our distinguished guest; and as a spontaneous expression of national feeling is assuredly the most appropriate *souvenir* of his brief sojourn amongst us which could possibly be devised. Subscriptions towards the "Liszt Scholarship" fund should be forwarded, as soon as possible, to the Hon. Treasurer, Mr. Alfred Littleton, 1, Berners Street, W.

THE decisive action taken by Mr. George Riseley, Organist of Bristol Cathedral, against the Dean and Chapter, who peremptorily dismissed him from a post which he had held with honour to himself since 1876, must gratify all who desire the welfare of Cathedral music, not only because the result has legally replaced a highly accomplished artist in his former position, but because a precedent has thus been established which cannot but act beneficially in the future. It appears that in consequence of some dispute respecting the duties of his situation, a scheme was submitted to Mr. Riseley detailing exactly the services required of him. This he declined to accept, stating that he was perfectly prepared to abide in every respect by the letter of the Statutes under which he was sworn in. The main cause of the dissension, however, seemed

to be that on one occasion he had substituted for an Anthem chosen by the Precentor one especially selected by himself, on account of the absence of two leading vocalists. This, of course, musically considered, was a sufficient reason for the change; but the incident led to further correspondence, and eventually to a letter informing him that at the expiration of three months he would cease to be organist. Against this decision he appealed to the Bishop of Gloucester and Bristol; the case was tried before Mr. F. H. Jeune, Chancellor of the Diocese, and after mature consideration an order was given annulling the notice of dismissal, and reinstating Mr. Riseley in an office for which he had long proved himself to be so eminently fitted. This reversal of the intentions of the Cathedral authorities may be received with displeasure by them; but in the true interest of the Cathedral, as well as that of the music-lovers of Bristol, it cannot but be regarded as a matter for the most sincere congratulation.

IN Leigh Hunt's *Tatler*, of December 24, 1830, we have recently lighted upon a paragraph headed "Mr. Vincent Novello," which, now that the great sacred compositions are so frequently heard as a portion of the Church service, will, we are certain, be read with interest. "The *Spectator*, speaking of a new and improved edition of Mozart's Masses by this gentleman, says, with a just enthusiasm, 'There is no man in this country to whom music is more indebted than to Vincent Novello. He has introduced the sacred compositions of Mozart and Haydn into our orchestras, our churches, and our chambers. It was his zeal, industry, and taste that brought the Fitzwilliam music to light, that rescued from destruction much, and gave perpetuity to all, the existing church music of our own immortal Purcell. He, alone and unaided, has diffused more generally and stamped more deeply the knowledge and love of classical harmony than any of his contemporaries. In all his labours we may trace the purest taste and the most disinterested love of his art. There is no truckling to fashion, folly, interest, or prejudice. He is always in advance of the public taste. If he produces the work of any great author (and about no other does he concern himself), it is not lowered, diluted, and distorted in order to suit the capacity of inferior players, but presented in a form which the author would have admired and approved.'" To this well-deserved tribute we may add that some of Mozart's Masses (notably the 12th) were printed by Mr. Novello for the first time, these works up to that period being not procurable at all.

IN cordial sympathy with the object of the Maas Memorial Fund, we now direct the attention of our readers to the fact that a Committee, of which Mr. Joseph Bennett is chairman, has been formed for the purpose of erecting a monument over the grave of the late esteemed artist, and of founding a scholarship bearing his name. The Committee, a numerous and influential body, has only recently got into working order, but already considerable success has attended the enterprise, and the only question is as to the value of the scholarship that will be called after the lamented tenor. It is scarcely necessary to say much in advocacy of the claims relied upon by the Committee. The eminent position to which, by force of artistic qualities, Mr. Maas raised himself, the good service he rendered to his art, the pleasure he gave the public, and the pathetic circumstances of his early and unexpected death—all these things have been present to every amateur's mind of late, and, no doubt, duly estimated. If we mention them here it is only that, taken in connection with

the proposed memorial, they may prompt our readers to help in carrying out the object which the Committee has in view. A singer is always dependent upon his friends and admirers for the tangible record of existence and proof of ability which the poet, the sculptor, and the painter leave for themselves in their works. Like those of the actor, his noblest efforts are perceptible but for a moment, and memory of them dies with the death of those who witness them. Here is good reason why we should desire to rescue from impending indefiniteness and ultimate oblivion the memory of Joseph Maas.

If it be good to see ourselves as others see us, then Mr. Silas Pratt should be thanked by English musicians for his remarks in the *New York Musical Courier* concerning the condition of their art in this country. In estimating the value of his strictures, however, it is necessary to take into consideration that he may be smarting under a sense of neglect and want of appreciation during his recent visit to London. His Concerts attracted very little attention, and the few opinions passed upon his compositions were nearly all to the effect that although nature had endowed him with considerable talent, he had failed to make the best use of it. We do not say that had it been otherwise he would not have asserted that "the public are fed upon the most diluted musical inspirations to be found in any capital of Europe," or that about our entertainments there is "such an air of business, which is not conducive to high art, but always a degradation of it, that it is positively disheartening to the well-wisher of England's future in music." Nor can we attribute to personal pique his just strictures on the shameless way in which worthless publications are crammed down the throats of the public at Promenade Concerts. But then, only a foreigner would for a moment dream of associating Promenade Concerts with music as an art, and if Mr. Pratt had been perfectly calm and self-possessed he would not recklessly have made the extraordinary assertion that our Concerts are, "with the exception of Richter and Monday Pops, undertaken by music publishers." Now most of us were under the impression that the "Pops" are in the hands of a publishing firm, while the Richters, however admirable they may be, are certainly undertaken solely as a commercial speculation; so that our critic need scarcely have excepted either from his general censure. But has Mr. Pratt never heard of the Sacred Harmonic Society, which is registered as a limited company, *not for profit*? Is he unaware of the existence of the Philharmonic Society, the Albert Hall Society, the London Musical Society, the Bach Choir, Mr. Leslie's Choir, or the innumerable fully equipped choral and orchestral amateur bodies to be found in every part of suburban London? We have no wish to accuse him of wilful misrepresentation, and must therefore charitably suppose him to know nothing of these various organizations. But criticism founded on ignorance of the facts of a case has no value, and, on the whole, English musicians need not wince under the charges made by one who has failed to master the subject of his discourse. There is much for us to do before we can afford to fold our hands with complacency and declare that England is the most musical nation on earth. But we are not so black as Mr. Pratt has painted us.

The impression made by Liszt on Robert Schumann in the spring of 1840 is vividly conveyed in some of the letters of the latter recently given to the world by Madame Schumann. Writing to her from Leipzig, in the month of March of that year, he says: "I

have been with Liszt nearly the whole day. He said to me yesterday, 'I feel as if I had known you for twenty years already,' and I feel just the same. . . . How extraordinarily he plays, and with what boldness and wildness; and again, how tenderly and fragrantly! I have never heard the like before." Two days later he adds, "I wish you had been with me this morning at Liszt's. He is too extraordinary. He played some of the Novellettes, part of the Phantasie, [Op. 17?], and the Sonata in such a way that he quite moved me. Much of it differed from my own conception, but it was always full of genius, and marked by a tenderness and boldness of feeling which I should say he did not show every day. Only Becker was there, and the tears stood in his eyes. The second Novellette, in D major, particularly delighted me. You can scarcely imagine what an effect it makes. He intends to play it at his third Concert here. . . . Would you believe it, he played at his Concert on an instrument of Härtel's that he had never set eyes on before. Such a thing as this pleases me uncommonly—this confidence in his ten good fingers." After another interval of two days he writes: "Liszt appears to me more mighty every day. He played again this morning at Raimund Härtel's in such a way that we all trembled and rejoiced. . . . In order to confer a distinction upon him and make the public realise the sort of artist it has to deal with, Mendelssohn has had a happy thought. He is giving in his honour, to-morrow evening (which happens to be Bach's and Jean Paul's birthday), a complete Concert, with full orchestra, in the Gewandhaus, to which only a few persons are invited, and at which several overtures by Mendelssohn, Schubert's Symphony, and Bach's triple Concerto (to be played by Mendelssohn, Liszt, and Hiller) will be performed. Is not that nice of Mendelssohn?" For a more elaborate description of Liszt's personality, as it appeared to a pupil in 1873, we can heartily recommend the lively and entertaining volume of Miss Fay—"Music-Study in Germany"—of which a notice appears in our present number.

THE comparatively dull time of the year again gives us an opportunity of culling from our collection of "Curiosities of Musical Criticism," most of which we may say, have been forwarded to us by correspondents. The first is a notice of a concert prefaced by the remark that "People who cannot appreciate a recitativo movement from 'Lohengrin' or 'Engedi' can listen with interest and pleasure to the compositions of Cowen or Bishop, Purcell or Jude." The performance, it is said, "commenced with the overture 'Figaro,' by the band, which also effectively interpreted the pretty orchestral effects in the overture 'Allegro,' a sparkling composition enriched with many graceful harmonic transitions." A song by Handel, it seems, was coldly received, yet if the singer, we are told, had "displayed slightly more *aplomb* and *esprit*, his rendition would have been accorded a more cordial *cachet*;" but when Macfarren's "Lady of the Lake" was given, the hearers seemed delighted "to renew acquaintance with one of the most touching of modern requiems." A criticism upon a performance of "The Messiah" tells us that a vocalist "was especially well received in the airs 'Heroes despised and rejected,' and 'He shall lead his flock like a shepherd,'" but that the voice of another "appeared to be in anything but good trim when she commenced with the Pastoral Symphony." The next specimen is a notice of a rendering of Handel's "Israel in Egypt," in which, it is said, the singer who gave the opening recitative "did his best to supply the place of the overture." The choir sang well, "even taking the

sevenths and other difficult intervals with which the whole of the choruses teem," the Hailstone Chorus especially being "given with such swells of sweet sounds dictated by the pen of the greatest of musical composers." A movement from a Quartet, at another concert, "was impressive from its *alla capella* grandeur"; the rendering of it was "smooth and connected, with an effective use of the comma," and towards the close was "*calando* with fine syncopation." A violoncello solo, too, is spoken of with much praise, a beautiful melody being gracefully performed, "full prominence being given to enharmonic effects and *portamento* passages."

MR. A. C. MACKENZIE has had conferred upon him the honorary degree of Doctor of Music by St. Andrews University. We believe that this is the first occasion on which such a degree has been granted by this University.

ON account of other numerous and pressing engagements, M. Gounod has been compelled to postpone the composition of his "*Jeanne d'Arc*" until next year.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

THIS Society is passing through some unusual vicissitudes of fortune. Scarcely had it had time to congratulate itself on the approaching visit of the Queen, an event certain alike to bring honour and profit, than it became the victim of circumstances of a reverse kind, rendering a performance which should have proved attractive a *quasi*-failure in a business sense. Considering the panic which prevailed in all classes of Society on Wednesday, the 10th ult., and the dense fog, which was sufficient in itself to keep most people within doors, it was really surprising to see the stalls far from tenantless and the upper parts of the hall fairly full. Sir Arthur Sullivan's Leeds Cantata, "*The Martyr of Antioch*," had been permitted to rest for a time, and to some it had no doubt the charm of novelty. In this place, however, it is unnecessary to re-enter into the question of its merits and defects. That the former greatly outweigh the latter is admitted by all good judges. The musician who could write the picturesque choruses to *Apollo*, and the *Martyr* song, may be forgiven for his comparative failure in the more dramatic portions of the work. Notwithstanding the disadvantageous conditions, the performance was one of the finest ever given by the Society. All the choral numbers were rendered with marvellous finish, the perfection of tone and nuance in the funeral hymn "*Brother, thou art gone before us*," causing a demand for a repetition, which Sir Arthur Sullivan, who conducted the performance, wisely declined. The contralto air "*Io pæan*," splendidly sung by Madame Patey, was also redemanded with a similar result. The part of the *Martyr Maiden*, composed for Madame Albani, was interpreted with all the Canadian artist's customary charm of method, and Mr. Lloyd repeated his familiar success in the melodious airs assigned to the heathen *Olybius*. Ferdinand Hiller's "*Song of Victory*" formed an appropriate second part to the Concert. The Albert Hall Society deserves thanks for keeping this fine, vigorous, and effective work before the public. The rendering needs no remark, save a word of commendation for Mlle. Pauline Cramer, who displayed a powerful soprano voice to advantage, and made a far more favourable impression than on the occasion of her *début* at the Crystal Palace some time since.

#### SACRED HARMONIC SOCIETY.

IT may have been the misfortune rather than the fault of this Society that it delayed performing Gounod's *Trilogy*, "*Mors et Vita*," until the work had to some extent lost the gloss of novelty. However, better late than never, and the Sacred Harmonic subscribers have now received their due in the matter of a performance of the French master's latest work. Without any desire to be captious or hypocritical, it must be said that the ren-

dering on the 12th ult. did not compare favourably with those under Mr. Barnby at the Albert Hall and Mr. Mackenzie at Messrs. Novello's Oratorio Concerts. But this was not so surprising, as in the instances named something like perfection was attained, and Mr. Cummings's task was therefore proportionately hard. He deserves much credit for the results he secured, much of the work being given in a highly satisfactory manner. At the opening the choir was rough and uncertain in intonation, but it soon gained confidence, and most of the choral numbers were interpreted in a manner that left little to desire. The same can scarcely be said of the orchestra, as there was a sad lack of delicacy and of observance of the nuances, while in the "*Jerusalem cœlestis*" a misunderstanding of the Conductor's intentions brought about some temporary confusion. It is necessary for the sake of justice to mention these matters, while gladly allowing that Mr. Cummings showed no want of zeal or care in his efforts to secure a worthy rendering of the oratorio. Regarding the soloists, there was also something to desire as respects the *ensemble*. There is no more artistic vocalist now before the public than Mrs. Hutchinson, but some of Gounod's music proved beyond her strength, and the solo "*Sed signifer Sanctus Michael*" was transferred to the tenor. Of Miss Hilda Wilson, Mr. Lloyd, and Mr. Santley nothing need be said, save that their parts could not have been in better hands.

#### NOVELLO'S ORATORIO CONCERTS.

THE presentation of Dvorák's Cantata, "*The Spectre's Bride*," at St. James's Hall, on the 2nd ult., for the first time in London, more than confirmed the unanimous verdict of a Birmingham audience that the vivid musical colouring of the Bohemian composer has effectually triumphed over the inherent difficulties of a libretto which, with a lesser creative genius, would assuredly have proved insurmountable. Those who read over the poem in the book of words, and coldly followed the varied scenes on paper, could but faintly anticipate how these scenes would spring into life by the aid of the music to which they are wedded; the interest, indeed, awakened by the notes of the weird "*spectre motive*" at the commencement being so thoroughly sustained until the conclusion, that the hearers appeared almost spell-bound, the occasional bursts of spontaneous applause whenever opportunity offered, seeming almost hurried over, as if the charm might be broken if unduly prolonged. Upon the exceptional merits of the work we have already enlarged at the time of its production at the Birmingham Festival, and have only now to record our conviction of its at once assuming a permanent place amongst the classical productions of musical art. We need scarcely offer comment upon the singing of Madame Albani and Mr. Santley, who were the original vocalists engaged in the interpretation of the work at Birmingham, but the fine dramatic rendering of the tenor music by Mr. E. Lloyd—who replaced the late lamented Mr. Maas in the part—demands the warmest praise, both his voice and style being admirably suited for the arduous character of the spectral lover. Again, the excellently trained choir, under Mr. Mackenzie, was displayed to great advantage; and if the exacting music assigned to the choral body occasionally caused some hesitation in the attacks, evidence was shown that, had more time been available for preparation, the singing from first to last would have been absolutely perfect. The enthusiastic applause at the conclusion—when Mr. Mackenzie, who conducted, was deservedly overwhelmed with congratulations—proved the hold the work had taken upon the audience, and the rapidly increasing appreciation of its composer's natural gifts. The "*Patriotic Hymn*," one of Dvorák's early compositions, was also contained in the programme, and, considering its many difficulties, received a very good rendering. At a Concert given by Mr. Geaussen last year, and under the conductorship of the composer, the work was first heard in this country, but the materials at command were then scarcely sufficiently strong to grapple with the exacting music, and we were therefore glad that a more favourable opportunity of judging of so original a setting of this stirring hymn was afforded. Divided into brief movements, the music of each

so sympathetically colouring the words as to invite criticism as much upon its adaptability to the text as to its abstract artistic claims, the work is so thoroughly national in feeling as to appeal only with its full force to the composer's own countrymen. Great indeed, then, must be its power when we affirm that its success on the present occasion was not only decisive, but thoroughly deserved, its many phrases of pure melody, intensity of expression, and rugged grandeur being promptly recognised by an attentive and critical audience. Of Mr. Mackenzie's refined and highly poetical Orchestral Ballad, "La Belle Dame sans Merci," which commenced the Concert, we need only say that it was admirably rendered throughout, and that the composer received a perfect ovation at its conclusion. The room was crowded in every part.

#### CRYSTAL PALACE.

In view of the recent performance in St. James's Hall, and the fact that the calibre of an audience is, in great part, to be measured by their disregard for such considerations as distance, no more convincing evidence can be adduced of the genuine interest awakened in the mind of the public by Dvorák's music than that afforded by the numbers assembled in the Concert-room on the 13th ult., when the "Spectre's Bride" and "Patriotic Hymn" were given before the largest attendance of the season. Thus the Saturday series began again, as they left off, with one of the Birmingham novelties. The good policy of securing a body of chorallists already familiar with the work was apparent from the outset. A high level of vigour and precision had been reached at the first representation, but the Press had noticed, and with justice, that delicacy had been occasionally sacrificed to energy, and that the accompaniments, choral and orchestral, were at times unduly prominent. A further careful rehearsal proved Mr. Mackenzie's unwillingness to rest content with what would have satisfied most Conductors, and tended to entirely remove the blemishes adverted to. The achievements of the Novello Choir on this occasion enable us to dispense with the language of qualification, and to declare their share in the performance to have been wholly admirable. The spirit and precision remained, or were enhanced, while an increased attention to light and shade contributed markedly towards bringing out the subtle beauties of the work. The "Patriotic Hymn," with which the programme opened, was treated on this occasion more as a long and gradual crescendo. In this way the full vigour and freshness of the voices was husbanded until the climax, and while contending successfully with the full orchestra, rang out in the unaccompanied phrases at the close with a richness of quality and full volume which would have extorted the admiration of a Yorkshireman. The fire and courage with which the soprani attacked their high As, and the enthusiasm which animated the whole chorus, betray the inspiring influence of a genial Conductor. Mr. Mackenzie and his forces have already set themselves so high a standard, that in bidding them be true to their early traditions we are at once bestowing high praise and enjoining arduous exertion.

Of the performance of the "Spectre's Bride," it is unnecessary to speak in detail. Madame Albani, though hardly in her best voice and evincing an occasional tendency to disregard the beat, sang with that mastery of artistic and dramatic resource which renders her unequalled as the interpreter of such a part. Some critics persist in calling the part of the *Narrator* "thankless." Fortunately it is obvious that Mr. Santley does not think so himself, and his fine rendering of the solo "And at the door there came a knock" provoked as much applause as that elicited by any number in the work. Here the increased delicacy of the choral accompaniment contributed signally to the general effect. Mr. Barton McGuckin's dramatic experience stood him in good stead in the tenor music, and his singing throughout evinced careful study of the part. Of the valuable aid lent by the choir, we have already spoken in general terms, and will content ourselves by adding that not a single point was missed, nor one of the blemishes of the first performance repeated. As might have been expected, the Crystal Palace Orchestra were not slow to avail themselves of the opportunities

for distinction which Dvorák's score affords. The great strength of the string contingent, though admirable in many passages, demanded the restraining influence of the Conductor in others. But in this point, as in every other, Mr. Mackenzie's judgment and decision deserve the highest praise.

A sparse gathering, in comparison with that of the previous Saturday, assembled to greet Mr. Manns on his *revenue* at the twelfth Concert. But this circumstance fortunately exerted no damping influence on orchestra or Conductor, who acquitted themselves admirably in the C minor Symphony, for which an almost entirely fresh analysis had been written by Sir George Grove, embodying much new matter in the way of comment, illustration, and anecdote. Of particular interest is the fact that Beethoven wrote himself to his publishers, desiring them to strike out the two redundant bars in the third movement. Of the orchestral novelties presented at this Concert, Delibes's "Scène du bal" claims first attention. This is an uncommonly attractive suite of dances in the old French style, composed for the performance of Victor Hugo's "Le Roi s'amuse" at the Comédie Française, and is sure to become as popular as it deserves. The "Scène du bouquet," which contains a delightful *cantilène* for the violoncellos, and the *Lesquer-carde* are perhaps the most taking numbers of what is justly described as a most daintily scored Suite. A first appearance was made at these Concerts by Signor Bottesini, who introduced two numbers from his Concerto for double bass, and a "paraphrase" of an air by Paisiello. It is greatly to be regretted that, in the absence of classical solo music for his instrument, this renowned executant should aim in his compositions and adaptations at affording scope for his amazing dexterity, rather than for the display of feeling or intelligence. Miss Thudichum won recalls for her singing of the arduous recitative and aria "Ah! come rapida," from Meyerbeer's "Il Crociato," and a distinctly common-place song of Smart's, entitled "Birds of Passage." This young lady has, however, hardly justified the high expectations formed of her on her first appearance, a few years ago. The enunciation of her words leaves much to be desired, and an exaggerated use of the *tremolo* threatens to impair a voice of naturally fine quality. The programme also included Sir Arthur Sullivan's "In Memoriam" Overture, the workmanlike scoring of which received full justice from the orchestra.

#### HIGHBURY PHILHARMONIC SOCIETY.

A PROGRAMME including two of the novelties of the Birmingham Festival—Cowan's "Sleeping Beauty" and Dr. Bridge's "Rock of Ages"—attracted a large audience to the second of this Society's Concerts, on the 8th ult. The quartet of soloists engaged were Mrs. Hutchinson, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. Bridson, two of whom had taken part in the original performance of Mr. Cowen's work, while Miss Hope Glenn had sustained the contralto music with signal success at the Crystal Palace in December. The Concert opened with a miscellaneous selection, the first item being a very good performance of Handel's "Occasional" Overture, in which Mr. Morrow's fine trumpet playing was a conspicuous feature. Dr. Bridge's hymn then followed, and received a spirited rendering at the hands of Mr. Bridson and the choir. Mackenzie's second setting of Tennyson's "What does little birdie say?" daintily scored for orchestra and charmingly sung by Mrs. Hutchinson, was so favourably received that the Conductor and orchestra insisted upon its repetition. Such an encore deserves recording as a genuine tribute to the composer. The orchestra of this Society, though led and reinforced by a few professional artists, is almost entirely made up of amateur players, some of whom, in tone and *technique*, leave little to be desired. Mr. Beddome's clarinet playing, for example, is that of a sound and finished artist, and as such deserves the recognition which orchestral players so rarely get. On the other hand, the exacting demands made by the delicate orchestration of "Sleeping Beauty" upon purity of tone and finish of execution in the strings could only be but approximately realised. Still, with these inevitable deductions, the instrumental *ensemble* was highly creditable, and the singing of the chorus intelligent and accurate.



The soloists co-operated loyally to confirm this success. Mr. Lloyd was in superb voice, and sang throughout with that sustained excellence which is a special mark of this admirable artist. Mrs. Hutchinson's pure style is well suited to the soprano music of this work. Especially effective were her use of the *mezza voce* in the recitatives, and the brightness of her upper register in the trying passages of the *scena* and final Duet. Miss Hope Glenn repeated her excellent performance of the part of the *Wicked Fairy*, and Mr. Bridson threw all possible spirit into the rôle of the *King*.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

A PERFORMANCE of "Elijah," of remarkable all-round excellence, was given before an overflowing audience on the 22nd ult., with Mrs. Hutchinson, Miss Hope Glenn, Messrs. Boulcott Newth and Watkin Mills as principals. The choruses were rendered with that animation and accuracy which have already become traditional in Mr. Prout's forces, the orchestra was thoroughly efficient, and the soloists were without exception heard to the greatest advantage. Miss Hope Glenn, who has never been in better voice, achieved a veritable triumph in "O rest in the Lord," and sang throughout with admirable enunciation and a fine conception of her part. Mr. Watkin Mills, though hardly dramatic enough in the declamatory recitatives, left nothing to be desired in the finish and intelligence with which he gave the airs "It is enough" and "For the mountains," and in general showed a delicacy in *pianissimo* passages most rare in voices of his calibre. The soprano music was given with great purity of style by Mrs. Hutchinson, who was particularly successful in the recitatives and concerted numbers, while Mr. Newth in the tenor part proved thoroughly efficient. Useful aid was lent in the trio and quartets by Madame Clara West and Miss Rose Dafforne, and the latter lady made a decidedly favourable impression by her singing of the air "Woe unto them."

The Dettingen Te Deum and Choral Symphony are announced for the next Concert, which will be given on April 12.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

ON the whole the record of these performances during the past month is devoid of startling or sensational features, no new artists of eminence having appeared, while the novelties have been comparatively unimportant. The first Concert of which we have to speak is that of Saturday, January 30, when two Sonatas of Beethoven, the Kreutzer and the so-called "Pastorale," constituted a great attraction. The former work is now generally reserved for the Saturday audiences, as if Mr. Chappell supposed his Monday audiences were tired of it. On this point it would be foolish to dogmatise until an opportunity has been afforded of forming an opinion. The solo Sonata was rendered by Mr. Charles Hallé in his very best manner, affording a lesson to students as to the legitimate method of interpreting classical works. That admirable violoncellist, Herr Hausmann, introduced for the first time Corelli's Sonata in D minor, from Op. 5, with pianoforte accompaniment by August Lindner. It is one of the old Italian master's most polished works. The final *giga* has often been heard apart from the other movements, and a few bars of it are engraved on the composer's monument in Rome. Madame Valleria was to have sung at this Concert, but was indisposed, and Miss Lena Little proved a very acceptable substitute. It has been asserted as a reproach to the public that whenever a work by an English composer has been included in the programme, the audience is smaller than usual. The fact cannot be denied, but it may be accounted for in a different way. Unless a novelty is by a celebrated composer it will not attract an audience, and it should be backed up, so to speak, by one or more favourite works. This precaution was not observed on Monday, the 21st ult., when Miss Zimmermann's Sonata in A minor (Op. 21), for piano and violin, was introduced for the first time. We are arguing of course from the popular point of view, not that of musicians who would certainly have

been content with Beethoven's early Quintet in E flat (Op. 4), Chopin's Sonata in G minor, for piano and violoncello, and pianoforte solos by Mendelssohn. Miss Zimmermann's work, which had already been heard at her own Concerts, is marked throughout by high-class musicianship, and refined artistic feeling. The first movement is the most important in a constructive sense, while the second and third are the most attractive at a first hearing. The Sonata was perfectly played by the composer and Madame Néruda, and was well received, Miss Zimmermann being recalled by the small but appreciative audience. The vocalist was Mrs. Henschel, who was accompanied by her accomplished husband.

Beethoven's Septet was repeated at the Concert of the following Saturday, it is said at the request of the Princess of Wales. As a matter of course, the work drew an immense audience, as it always has done, and probably will continue to do for many years. It may be noted, however, that it has not been included in a Monday programme for three years. The executants were the same as on the previous occasion this season, and in no one instance could an improvement be suggested. An interesting item at this Concert was Schumann's Sonata in D minor (Op. 121), for pianoforte and violin. This work, like its companion in A minor, dates from 1851, the last year of Schumann's real productivity. The first movement is rather laboured, but the second is a genuine *scherzo*, and the *finale* overflows with life and vigour. The Sonata was splendidly played by Madame Néruda and Mr. Hallé, and very warmly received. Signor Bottesini introduced a Bolero in A minor from his own pen, of no great musical importance, but well calculated to display his wonderful skill on the contra-basso. Mr. Hallé selected as his solo Beethoven's popular Sonata in D (Op. 10, No. 3), and Mr. Thorndike was acceptable in songs by Gounod and Lassen. Very few words are needed concerning the Concert of the 8th ult. The presence of M. de Pachmann secured a better attendance than at several previous Mondays, notwithstanding the panic prevailing in London, and the Russian pianist was heard to the utmost advantage in Weber's fine Sonata in E minor. His rendering of the third movement, *andante consolante*, was unsurpassable in tone and method. Notwithstanding the length of the work, the audience insisted upon an encore, when M. de Pachmann gave Chopin's Impromptu in A flat. Beethoven's Quartet in G (Op. 18, No. 2), and Haydn's in E flat (Op. 64, No. 2), were included in the programme. Miss Louise Phillips and Madame Fasset sang some duets by Tschaiakowsky and Mary Carmichael very pleasantly.

The Concert of Saturday, the 13th ult., was chiefly remarkable for the fact that nothing more elaborate than a Trio was included among the concerted works. A Popular Concert without a String Quartet is rather a rarity, and in place thereof on this occasion we had Beethoven's fine String Trio in C minor (Op. 9, No. 3) and Schumann's Pianoforte Trio in F (Op. 80). The first-named composer's Piano and Violin Sonata in A minor (Op. 23) was played by Mdle. Kleeberg and Mr. R. Gompertz, and the pianist was heard in Bach's Italian Concerto. The same artists appeared on the following Monday, and these two Concerts may be considered noteworthy for the number of executants who were new, or nearly new, to Mr. Chappell's patrons, for on the latter occasion Mr. A. Gibson took the viola part and Mr. Howell the violoncello in Beethoven's Quartet in E flat (Op. 74). Our native players acquitted themselves extremely well, and we hope they and others selected from the ranks of English artists may be deemed worthy to take frequent part in these world-famous Concerts in future. Mr. Gompertz was formerly a pupil of Herr Joachim, and was recommended by him as a resident professor of the violin at Cambridge. He has occupied the post for some years, and is highly esteemed among musical people in the University town. The favourable impression he created in St. James's Hall was due to his sound legitimate method and manifest artistic feeling, and his frank acceptance by the most critical audience in London should be gratifying to him. Mdle. Kleeberg's rendering of Beethoven's Waldstein Sonata must have satisfied the most exacting critics, notwithstanding the absence of masculine fire and energy. But the touch, phrasing, and

general intellectuality of her performance proved the continued existence among us of pianists capable of interpreting Beethoven in a purely classical manner without so-called modern improvements. Mr. Santley was the vocalist at this Concert.

Another huge audience assembled on the following Saturday, and late-comers had to be content with standing room. There was no cause for surprise at this large gathering, as the programme included two masterpieces of the first rank—namely, Mozart's Quartet in D minor, No. 2, and Schumann's Pianoforte Quartet in E flat (Op. 47). Each of these is unrivalled in its way, and as both received a fine interpretation, the listeners had every reason to be satisfied. M. de Pachmann, in four of Chopin's Etudes, constituted another attraction, and the Russian pianist has never been heard to greater advantage. The Concert of Monday, the 22nd, consisted of but four items, and was noteworthy for the absence of solo vocal music. In place thereof, we had Mr. Henschel's Serbisches Liederspiel (Op. 32), a series of ten Servian national poems, to which the talented German musician has set appropriate music. The work is probably intended as a kind of companion to Schumann's Spanisches Liederspiel and Brahms's Liebesliederwalzer, but it will not compare with these originals in inspiration, though several of the numbers exhibit a considerable amount of fancy and musically taste. At the same time, as there is no connected story or musical sequence in the songs, a selection from them would have been perhaps more suitable to the occasion than the entire series. The composer, who presided at the pianoforte, had every reason to be satisfied with the rendering of his work by Mrs. Henschel, Miss Lena Little, Mr. Iver McKay, and Mr. Thorndike, and also with its reception by the audience. Mdlle. Kleeberg may be said to have addressed herself to students of the pianoforte, as she played Beethoven's easy Sonata in C minor (Op. 10, No. 1), and for an encore Mendelssohn's Lied, No. 30. A splendid performance was given of Brahms's Sestet in G (Op. 36), under the leadership of Madame Néruda.

#### M. DE PACHMANN'S RECITALS.

THE position M. de Pachmann now holds before the public is unique for the time. Whenever he gives a Recital St. James's Hall is filled to its utmost capacity, and it is said, with some show of authority, that there is more "money" in the room on these occasions than when he appears at miscellaneous Concerts in conjunction with other artists of eminence. It is of no use to call in question his right to this superior elevation, for when the public makes up its mind on any point of this kind the situation must be accepted as best it may. That M. de Pachmann is unsurpassable in certain departments of pianoforte playing is as incontrovertible as his desire to gain equal recognition in others is natural, and to a certain extent laudable. In his programme of the 2nd ult. only three composers were included—namely, Beethoven, Chopin, and Henselt. The greatest of all masters was represented by his thirty-two Variations in C minor and his Sonata Appassionata. The rendering of the former did not call for adverse criticism, but the first and last movements of the latter were disfigured by effeminate tricks of style and a lack of that masculine breadth and vigour which the master-works of Beethoven demand. In the remainder of the programme M. de Pachmann was thoroughly at home, and some of the Chopin selections were rendered with irresistible charm, notably the Nocturne in G, Op. 37, No. 2, and the Polonaise in F sharp minor (Op. 44).

#### MR. HERMANN FRANKE'S CHAMBER CONCERTS.

THE second of the present series of these Concerts at the Prince's Hall, on Tuesday, the 23rd ult., was even more interesting than the first, as it contained an important work by an English musician, and another by a composer as yet but little known in this country. The first was Dr. Villiers Stanford's Pianoforte Quartet in F (Op. 15), which was played by Messrs. Max Laistner, Peiniger, Stehling, and Jules de Swert. Dr. Stanford always writes in the style of an accomplished musician,

and this Quartet bears abundant testimony to his well cultivated talent. From the point of view of abstract musical effect, the first and second movements are superior to the third and fourth, which, at a first hearing, appeared somewhat dry. Subsequent performances, however, may modify or reverse this impression. The other work referred to above was Julius Roentgen's "Toscanische Rispetti" (popular songs of Tuscany), a series of twelve little pieces for one, two, or four voices, after the manner of Schumann's Spanish Songs. According to Grove's Dictionary, the composer is only thirty years old, and much may therefore be expected of him, as he undoubtedly possesses great talent. A Sonata for pianoforte and violoncello from his pen was produced at the Popular Concert five years ago, and proved to be a charming work. There is no perceptible national colouring in his Tuscan songs, but they are very graceful and melodious, though not perhaps original in the fullest sense of the word. In these, as in Brahms's Liebeslieder Walzer, which were repeated, Mr. Franke's Vocal Quartet sang much better than at the previous Concert. The ensemble was more satisfactory, and Miss Bessie Hamlin deserves a special compliment on the improvement in her method. Herr Peiniger contributed an interesting little Suite for violin, by Joseph Gibbs, a forgotten English composer of the last century.

#### HAYMARKET THEATRE.

VARIOUS reasons might be assigned for the small part taken by the Royal Academy of Music in the preparation of artists for the lyric stage, but we do not propose to discuss them at present. Enough that until the 11th ult. the public, and even musicians, might have been excused for pleading ignorance of even the existence of an operatic class at the Royal Academy. It is now satisfactorily proved, however, that there is such a class, although it appears to be a very modest, unpretending affair, judging by the fact that at its first public performance a work requiring only four performers and no chorus was considered the most suitable for the occasion. Sir George Macfarren's *opera di camera* "Jessy Lea" was composed as far back as 1863 for the Gallery of Illustration, the performers being Miss Edith Wynne, Miss Poole, Mr. Whiffen, and Mr. Wilkinson. Now, in no branch of musical art has there been such a radical change during the present generation as in opera, and consequently much of "Jessy Lea," with its Bellini-Donizetti *roulades* and square-cut sentimental ballads, already sounds old-fashioned. It would certainly be more effective in a small room with a pianoforte accompaniment than in a large theatre with a full orchestra. Still, several of the numbers are very pretty, and some among the audience were heard to say that the composer did not alter his style for the better when he commenced to write oratorios. After witnessing the efforts of the operatic students at the above-named theatre, we are disposed to think that it was a wise course to select a work of such small pretensions for their *début*. The aggregate amount of capacity for stage work exhibited was not great. The soprano, Mrs. Wilson-Osman, has a thin voice, but she executed the ornamental passages with which her share of the music abounds with fair success. Miss Susanna Fenn has a mezzo-soprano organ of good quality, which, however, has not yet received sufficient training. The tenor, Mr. Lawrence Kellie, seemed very nervous, and very likely did not do himself full justice. On the other hand, the bass, Mr. Musgrove Tufnail, sang very well, and also showed some elementary skill as an actor. The performance was conducted by Signor Ettore Fiori, the director of the class.

#### MR. WALTER BACHE'S CONCERT.

THIS earnest and enterprising artist gave an extra Concert on the 8th ult., at St. James's Hall, for the purpose of presenting in juxtaposition, and within the space of two hours, three important Pianoforte Concertos, in all of which the Concert-giver himself sustained the part of the solo instrument. The Concertos selected were Beethoven's No. 3, in C minor (Op. 37); Liszt's No. 2, in A major; and Chopin's No. 1, in E minor, according to Tausig's arrangement of that work. Quite irrespective of the gigantic nature of this undertaking, on the part of a single execu-

tant, and with which we are not here concerned, the performance was a highly interesting one, from the student's point of view, as furnishing an adjunct to our appreciation of the difference of style exhibited in these works, and likewise of the spiritual relationship that exists between their authors. Mr. Bache played with his wonted ability and fearlessness of attack, admirably supported as he was by an orchestra of some fifty performers, conducted by Mr. Dannreuther. Between the second and third Concerto, Mr. William Winch introduced to the audience four songs by Liszt, Mr. Dannreuther accompanying on the pianoforte. Amateurs have every reason to be grateful to Mr. Bache for the exceptional opportunity afforded them in the accomplishment of the above *tour de force*, but in the interests of his own healthy artistic progress we should not advise him to repeat the experiment often.

#### MR. HARTVIGSON'S PIANOFORTE RECITAL.

MR. ANTON HARTVIGSON gave a very well attended Pianoforte Recital on the 17th ult., at Princes' Hall, when in pieces by Bach, Beethoven, Mendelssohn, Schumann, Chopin, and Liszt he proved himself an artist possessing all the qualifications, both of ability and training, necessary for the satisfactory interpretation of music of a high order, such as emanated from the pens of the composers just quoted. Mr. Hartvigson was, perhaps, least happy in his reading of Beethoven's Sonata in E flat (Op. 31, No. 3), which was somewhat uninteresting in the opening movements, while the final presto, although marked "con fuoco," was surely not intended by its composer to be so hurried as to almost obliterate the identity of its component themes and phrases. On the other hand, the pianist excelled most in Liszt's pieces, four of which had been set down in the programme, including the Hungarian Rhapsody (No. 8) and the Tarantella di Bravura (grafted upon the Tarantella from Auber's "La Muette"), the former, indeed, we do not remember ever to have heard to such advantage. Musical executive art, like the various fields of modern science, is gradually being distributed amongst specialists. Mr. Hartvigson, there cannot be a doubt, should make Liszt his specialty.

#### HERR BONAWITZ'S HISTORICAL RECITALS.

HERR BONAWITZ commenced, on the 6th ult., a new series of his interesting and instructive Pianoforte Recitals, the programme of each Concert presenting, according to the plan previously adopted, a relatively complete historical survey of the development of pianoforte music. As on the preceding occasions, the earlier numbers are played on a harpsichord made by Burkard Shudi, a well-preserved specimen, which here does duty also for the *clavichord* and the *spinet*—those varieties of the *clavier* family for which, as a matter of historical accuracy, Johann Sebastian Bach and some of his contemporaries wrote their compositions respectively. Instruments fit for use, of the latter description, are, however, not easily procurable, and thus, in many instances, Herr Bonawitz's resuscitation of the harpsichord merely imparts a certain quaintness, not necessarily historically correct, to the compositions interpreted by that medium. Of the Concert-giver's executive and retentive powers we have before spoken in terms of appreciation, and there can be no doubt that his interesting scheme deserves the hearty support of musical amateurs. The second Recital of the present series was given on the 20th ult., the place of *rendezvous* having been changed from Princes' Hall to No. 175, New Bond Street.

#### MR. GUSTAV ERNEST'S CHAMBER CONCERTS.

THIS gentleman gave the second of a series of three Concerts of the "Monday Popular" type on the 11th ult., at Princes' Hall, before a numerous audience. The concerted pieces were Raff's Trio for pianoforte, violin, and violoncello, in C minor (Op. 102), and Schumann's Trio, for a similar combination of instruments, in F (Op. 80), the interpreters in both instances being MM. Tivadar Nachéz, Jules de Swert, and the Concert-giver. The solo contributions of the latter were a Ballade by Reinecke and a Romanze of his own composition, both of which were very ably rendered and greatly appreciated by the audience.

M. Nachéz, in violin solos by Bach, Rubinstein, and Vieuxtemps, proved himself a virtuoso of his instrument of the first order, more especially in his execution of that test-piece for the violinist—viz., Bach's "Ciaccona," which he rendered with much *verve* and with faultless mechanism. No small share of the honours of the evening were also bestowed upon M. de Swert's admirable performance on the violoncello of an Air and "Gavotte et Musette" by Sebastian Bach, and of a skilful arrangement for his instrument of an "All' Ungare-e." from Schubert's minor pianoforte compositions, which was deservedly encored. Miss Clara Myers gave an effective rendering of Schumann's "Know'st thou the land," and of a Scena by Mr. Ernest entitled "Thou Crimson Rose," and Mr. Edward Lloyd sang in his best manner the Romanze from Weber's "Euryanthe" and the "Preislied" from Wagner's "Die Meistersinger." The third and last Concert of the series was announced to be given on the 25th ult., too late for notice in our present number.

#### MR. CHARLES WADE'S CHAMBER CONCERTS.

MR. CHARLES WADE, a semi-professional tenor singer, who possesses a good and well-trained voice, and who has already acquired some reputation in musical circles of the Metropolis, gave the first of a scheme of three miscellaneous Concerts, consisting chiefly of classical music, on the 2nd ult., at Princes' Hall. The programme comprised two String Quartets, by Mozart and Haydn respectively, concerning the execution of which it is sufficient to say that the artists engaged therein were Madame Norman-Néruda, MM. Ries, Hollander, and Pezze. The lady violinist also contributed solo numbers by Nardini, Leclair, and Wieniawski; and Signor Bottesini, several of the most favourite pieces from his necessarily somewhat limited *répertoire*. Mdlle. Antoinette Trebelli and Mr. Wade were the vocalists, the latter being most happy, from an artistic point of view, and also most effective as regards the appreciation of his audience, in some highly characteristic songs by Dvorák—viz., "Als die alte Mutter," and "Ei wie mein Triangel." This remark also applies to the Concert-giver's delivery of the same composer's "Mein Leid ertönt," and "Rings ist der Wald," which formed part of the programme of the second Concert, held on the 16th ult. On that occasion M. Tivadar Nachéz was the violinist, of whose performance of Bach's "Ciaccona" (repeated at this Concert) we have spoken in another place, and who further distinguished himself by his refined interpretation of Schumann's exquisite song without words, entitled "Träumerei," and in the admirable contrast afforded by some Gipsy Dances of his own composition or arranging. Miss Fanny Davies gave with much effect a charming Gavotte in E flat by Reinecke, and the "Novelte" in D by Schumann, that gifted lady having also presided at the pianoforte in Mendelssohn's Trio in C minor (Op. 66), and Haydn's Trio in G major, supported by MM. Tivadar Nachéz and Hollman. M. Nachéz's artistic individuality is, as yet, too exuberant, not to say obtrusive, for him to be a perfect representative of his important instrument in the chamber trio or quartet. On the present occasion, moreover, we suspect, it had been considered unnecessary to accord a previous rehearsal to the familiar Haydn Trio, its performance presenting all the appearances of a chance reading. M. Hollman was much applauded in violoncello solos by Roche, Goltermann, and a Mazurka of his own composition. Mrs. Hutchinson gave a pleasing rendering of Lassen's "Der Schäfer putzte" (from the "Faust" music), and Mackenzie's "What does little birdie say," and was likewise associated with Mr. Wade in Berlioz's beautiful duet "O nuit d'extase" from the opera "Les Troyens." The last of these very enjoyable Concerts will take place on the 5th inst., when Brahms's Liebeslieder Walzer will be one of the attractive features.

#### MUSIC IN BIRMINGHAM.

[FROM OUR OWN CORRESPONDENT.]

THE second of Dr. Heap's series of Chamber Concerts, which took place at the Masonic Hall, on the 5th ult., drew a larger attendance than its predecessors, in virtue presumably of its superior attractions. The executants



were Messrs. Carrodus, Speelmann, Bernhardt, and Vieuxtemps, as the quartet of strings, with the addition of Dr. Heap as pianist, and Mr. E. Carrodus, son of the popular *Concert-Meister*, as contra-bassist. Mozart's String Quartet in D minor, second of the set dedicated to Haydn, furnished an irreproachable commencement of the Concert, which was effectively concluded by a masterly performance of Professor Macfarren's Quintet in G minor, for piano and strings, which is a comparative novelty here. The most striking effect, however, was produced in Beethoven's grand Trio in B flat (Op. 97), for piano and strings, the playing of which by Dr. Heap, Mr. Carrodus, and M. Vieuxtemps evoked enthusiastic applause. Mr. Carrodus gave an excellent rendering of the solo part of the *Andante* and *Finale* from Mendelssohn's Violin Concerto, but, failing the proper orchestral support, the performance was necessarily shorn of much of its due effect. In like manner, Dr. Heap was placed to some extent at a disadvantage in playing a pianoforte arrangement of Chopin's Polonaise in E flat, after the same composer's *Andante Spianato*. At the next Concert of the series we are promised Brahms's Pianoforte Quartet in G minor.

On the afternoon of the 6th ult. an interesting Chamber Concert was given by the musical section of the Midland Institute, in the theatre of that building. The performers were Mr. E. Howell (violin), Dr. R. Winn (pianoforte), Mr. F. Ward (violin), and Miss Simpson (vocalist). The instrumental pieces comprised Mendelssohn's Pianoforte and Violoncello Sonata in D major (Op. 58), a Melody by Molique, a Tarantelle by Lachner (for violoncello), and Schubert's grand Trio in B flat (Op. 99), for pianoforte, violin, and violoncello. Mr. Howell's fine tone and finished technique were revealed to special advantage in the solos, which were warmly applauded, but the musical treat of the Concert was the Schubert Trio, which was superbly rendered. Miss Simpson's vocal selection included Pinsuti's "Heaven and Earth" and Hatton's "The Enchanters."

Special interest attached to the third of the current series of Mr. Stockley's Orchestral Concerts, which took place on the 18th, by reason of the presence of Mr. E. Prout as Conductor of his own Symphony in F, which was produced with such conspicuous success at last year's Birmingham Festival. Another interesting feature of the Concert was the first appearance here of Mlle. Antoinette Trebelli, with whom was associated, in the vocal department, Madame Patey. The telling quality of the young lady's voice, a sweet and flexible soprano, and the excellence of her method, as displayed more particularly in Mozart's "Deh vieni" ("Figaro") and the Shadow Song from "Dinorah," abundantly justified the cordial reception extended to her for her mother's sake, and won her cordial applause and recalls after each effort. Madame Patey, who sang with her accustomed fervour and effect, was especially successful in the beautiful air from Gounod's "Faust"—"Quando a te lieta"—in which she was admirably accompanied on the violoncello by Mr. Ould. The latter artist won great applause by his playing of the *andante* from Goltermann's Third Concerto, and a Tarantella by the same composer; and Dr. R. M. Winn was effective in Mendelssohn's Capriccio in B (Op. 22). The feature of the Concert, however, was the Symphony of Mr. Prout, the melodic charms and rhythmical graces of which were well brought out in the performance. Each of the four movements was vigorously applauded, and the composer was enthusiastically recalled on the conclusion of the work. Other noteworthy triumphs of the band were achieved in Sterndale Bennett's Overture to the "May Queen," Praeger's "Manfred," Poème Symphonique, and the Nocturne and Tarantella from Raff's Italian Suite.

The last Concert of the Philharmonic Union series, which took place in the Town Hall, on the 25th ult., was devoted to Handel's "Judas Maccabæus," a work which had not been heard in Birmingham for some years previously. The principals were Madame Wilson-Osman, Mrs. Mellor, Miss Fountain, Mr. H. Hagyard, and Mr. R. Grice. Mr. Felix Corbett officiated at the organ, and Dr. Swinnerton Heap, as usual, conducted.

The usual spring season of the Carl Rosa Opera Company in Birmingham, expanded this time from a week to a fortnight, commenced at the new Grand Theatre on the

15th. Both the *locale* chosen and the date constituted new departures, the previous visits of the company being invariably paid to the Theatre Royal at a later period of the season; but these innovations appeared to have no ill effect upon the attendance, which was as large as on any former occasion. Several changes were noticed this time in the company, in which the Birmingham public were gratified to welcome back Madame Julia Gaylord, Mr. Packard, and Mr. Aynsley Cook, but the only musical novelties brought forward were the English adaptation of M. Maillart's "Fadette," better known as "Les Dragons de Villars," and Mr. Goring Thomas's new and successful opera "Nadeshda." The light and tuneful character of the former work, and the humour, spirit, and genuine histrionic skill displayed by Madame Marie Roze in the part of the bucolic heroine, won for the work a prompt, popular success which fully justified its repetition. "Nadeshda," though splendidly mounted and admirably performed, appealed rather to the cultured few than to the general public. Its merits were frankly and cordially recognised by local musicians and amateurs, who were especially impressed by the dramatic qualities of the music, the richness of the orchestral colouring, and the excellence of the concerted pieces. Madame Georgina Burns won golden opinions by her impersonation of the beautiful and heroic serf girl, and repeatedly excited the enthusiasm of the audience by the fervour and brilliancy of her vocalisation; and her efforts were ably seconded by the impressive singing and acting of Mr. Barton McGuckin as *Voldemar*, and of Mr. Leslie Crotty in the part of the envious and treacherous brother, *Ivan*. Mr. Max Eugene also produced a very favourable impression by the force and incisiveness of his performance in the part of the gloomy serf, *Ostap*. In addition to the two new operas, the Company has appeared with much success in a number of old favourites, including "Mignon," "Carmen," "Faust," "Esmeralda," "Il Trovatore," and "The Bohemian Girl."

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE sixth Concert of Mr. Hallé's series took place on January 26, but was not remarkable for the introduction of any special novelties. The orchestral pieces comprised an intelligent performance of the Overture to Mendelssohn's "Athalia," and a very interesting rendering of Goldmark's "Rustic Wedding" Symphony. This work makes somewhat of a departure from the strict form and consecutiveness of symphonic movements; and the fourteen variations of the Wedding March, *moderato molto*, become almost wearisome in their reiteration. The Serenade, and the Dance with which the Symphony concludes are, perhaps, the most enjoyable sections, and are full of bright, vivacious writing. The other contributions of the band included Saint-Saëns's Poème Symphonique, "Danse Macabre," and the Overture to Mozart's "Der Schauspieler Director." Mr. Charles Hallé's conception of Beethoven's "Emperor" Concerto, which figured prominently in the programme, is so well known that comment is needless. The only vocalist at this Concert was Mlle. Antoinette Trebelli, who thus made her *début* in Liverpool, and by the judicious choice of her selections, and the ease and finish with which their difficulties were surmounted, she proved herself capable of sustaining the potency of the family name.

Again has Mozart's name appeared at these Concerts with the singular apostrophe "first time" noted against the work; and Mr. Hallé merits every commendation for introducing such a rich and diversified specimen of the master of melody's genius. It seems scarcely comprehensible that a work marked with all the best evidences of Mozart's skill should have been allowed to remain unnoticed in England, with one solitary previous exception, for more than a hundred years, until again brought to light at the Concert of the 9th ult. The Serenade consists of nine movements—some, it is true, of unusual brevity; but the *concertante*, in which several solo passages for flute and oboe occur, and the *finale*, bear the palm for beauty of theme and



workmanship. The second portion of the programme was entirely comprised of Wagnerian selections—a fitting contrast to the Serenade immediately preceding—and the manifest interest of the audience in every item showed the advance which has been made by this school of writing in popular estimation. The Overture to "Die Meistersinger," the Introduction and closing scene of "Tristan und Isolde," the weird "Ride of the Walkyries," which earned a pronounced encore, and the Passion scene from "Parsifal," are sufficiently varied specimens to throw into relief the most marked contrasts in Wagner's compositions, and the effect was heightened by the vocal assistance rendered by Mr. Henschel in *Hans Sachs'* monologue in "Die Meistersinger," and in the "Walkyrie" selections. The Concert also included an excellent performance of Beethoven's "Coriolan" Overture.

The Philharmonic Society's ninth Concert, held on the 2nd ult., showed somewhat of an advance in interest over its predecessors. This was largely due to the reappearance of Señor Sarasate. Sarasate's *forte* lies rather in clever execution and brilliancy of technique than in the powerful exposition of great classical works, and whilst the Mendelssohn Concerto was played in a perfectly irreproachable manner, with ample regard to finish and delicacy, the phenomenal executive powers of the Spanish *virtuoso* were displayed to better advantage in two items of his own composition—(a) Ballade (Op. 31) and (b) Jota Aragonesa, which elicited quite a storm of enthusiasm. The orchestral work comprised Schumann's "Rhenish" Symphony in E flat, and the choir combined in a very creditable performance of the "Lohengrin" bridal chorus. Miss Hope Glenn, as solo vocalist, gave some very varied and interesting selections, including the "Weaving Song," from the late Philharmonic Conductor's famous and exacting cantata "Odysseus." Mr. Hallé, as usual, conducted the entire Concert.

A better opportunity of appreciating the artistic abilities of Señor Sarasate was afforded by a Morning Recital, held in the small Concert Room of St. George's Hall, on Saturday, the 20th ult. The programme on this occasion included Schubert's Fantaisie in C (Op. 159), a Concert-stick by Saint-Saëns, an Example of Wagner, adapted by Wilhelmj, and two or three specimens of the violinist's own compositions. The impression created by the entire performance was generally a confirmation of previously expressed opinions. Mr. W. G. Cousins accompanied Señor Sarasate, and, in addition to assisting in the Schubert Fantaisie, he played Chopin's Andante Spianato and Polonaise in E flat and the March from "Tannhäuser."

The Carl Rosa Opera Company, after reaping in Liverpool an exceptionally "golden" harvest, has now left us for other scenes. It is, however, necessary that some recognition should be made of the first performance in English of Marchetti's tragic Opera "Ruy Blas." True to promise, this, the last of the novelties, was presented to an overwhelming and critical audience on the night of the 4th ult., and its generally favourable reception was fully warranted by the care and attention, even to the smallest detail, which had evidently been bestowed upon its production. The Opera, in its Italian form, has already been heard in the Metropolis, if not in the provinces, and it is unnecessary, therefore, to enter into the characteristics of the always vivid and impressive orchestration, with the constantly recurring *Leitmotive*, supposed to be indicative of the personality of *Ruy Blas*. The performers had evidently prepared themselves for the importance of the occasion, and Madame Roze as the *Queen*, Miss Burton as *Casilda*, Mr. Valentine Smith in the *title-role*, and Mr. Leslie Crotty as the Machiavellian *Don Sallust*, especially distinguished themselves. Mr. Goossens conducted with his usual intelligence.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

For his Fourteenth Concert, given on Thursday, January 28, Mr. Hallé engaged Herr Hausmann, the eminent cellist, who, in Schumann's Concerto (Op. 129), and in other, not very happily chosen, pieces, displayed an

agreeable though not over-powerful tone, a refined style, and very considerable executive skill. At the same Concert, Mr. Santley was received enthusiastically by many old friends, whom he delighted by an exhibition of renewed power, and of something of his former robustness of voice, and by many new friends, who could not but admire the vigour and manliness of his vocalisation. The orchestral selection included that wonderful fragment—Schubert's unfinished Symphony in B minor (in which the playing was worthy of the composition)—and Liszt's *Poème Symphonique*, "Tasso." Mr. Hallé's subscribers are grateful to him for the persevering production of orchestral works demanding for their due rendering unstinted care and energy, and they have a right to expect the presentation of any compositions marking distinct historic steps in art achievement. Of Liszt's power of orchestration and knowledge of varied effects no question could arise, although it is doubtful whether, occasionally, the tone colouring is not of a somewhat melodramatic nature. But, altogether apart from any novelties or peculiarities of scoring, the larger works of the author must intensely interest all earnest students, inasmuch as they show a wonderful capacity for elaborating imposing structures out of apparently insignificant materials, of developing to the very utmost the slight themes which form the texts of the high-sounding discourses. Perhaps in few of his works has Liszt displayed a more masterly grasp of one chief idea, a keener perception of the extent of its range, or a greater patience in unfolding its varied meanings, than in "Tasso." But it must be confessed that the patience of his listeners also is exercised; and an impression is left that continued, unceasing repetition is not argument; that no law of art forbids contrast which is congruous and worthy, and that the elucidation of an idea is often aided more by light deduced from collateral, and perhaps at first glance apparently opposed, fancies, than by persistent reiteration of one theme. That the recognised classical masters believed in, and laboured to mature, an ever-widening breadth of design, is undeniable. Still it is quite a mistake, and a very common one, to suppose that the composers who follow a somewhat indistinctly marked outline, altogether deny the necessity for regularity of proportion. Only in music—as is now somewhat the fashion in other art manifestations—they give us studies in shades of a single colour, rather than admit into their compositions the relief and help which may be derived from complementary tints; they rigidly confine themselves (in their structural devices, not in their orchestral expression) to the pursuit of one line of thought; forgetful, as it would appear, of those natural laws of reaction which the older authorities intuitively perceived. The "Orpheus" *Poème Symphonique* of Liszt (which was given on the 18th) is of softer character than the "Tasso," more pleasing, and less pretentious; nevertheless, the workmanship is more evident than the poetic inspiration.

The performance of "Elijah," on the 4th ult., was certainly the best we have had in Manchester, and redounded greatly to the credit of the able choirmaster, Mr. E. Hecht. Exception must be taken to the speed of some of the movements. Singers take great and unwarrantable liberties in this respect, or rather in this want of respect, for an author's intention. A Conductor ought to exercise an absolute sway in the presentation of all the details of a large and important work, and not to suffer the general design to be frittered away to suit the convenience, or to meet the whims, of half-a-dozen executants brought together in a haphazard kind of way. Miss Anna Williams pleased more in the great soprano air than in the *Widow's* part; and Miss Hope Glenn—in spite of a false start—came nearer to a true realisation of the spirit of "O rest in the Lord" than of the *Jessabel* music. It is to be hoped that some day a contralto may arise who will perceive the meaning of "Woe! unto them." Mr. Lloyd sang very well, and Mr. Santley confirmed the pleasure with which, at the previous Concert, a crowded audience hailed his return to health and to a large degree of his early force and spirit. Mr. Barrow did good service in the solo parts not properly belonging to the *role* of the *Prophet*.

On the 11th ult., Madame Norman-Néruda attracted, as usual, a very large audience, and played with unequalled finish and delicacy, and with unsurpassed dash,

Mendelssohn's Violin Concerto. With pleasure I notice that one of our local critics, with true appreciation, and with commendable freedom of judgment, was so deeply stirred as to write that "at any rate Mendelssohn wrote the greatest Oratorio and the greatest violin Concerto of modern times." In Beethoven's Septet, Madame Néruda was admirably supported by Messrs. Straus, Grosse, Paersch, Hutchins, Vieuxtemps, and Progratzky, the performance exciting and deserving great applause. At the same Concert, Mr. Piercy sang, with considerable taste, Handel's "Where'er you walk," Weber's "Waft me, ye zephyrs" ("Euryanthe"), and Sullivan's "Where is the crown and palm-like grace" ("Martyr of Antioch").

It is remarkable how persistently our best vocalists now draw their highest inspiration from Handel's inexhaustible store. In no song did Mr. Santley create a greater effect than in the "Del Minacciar" from "Ottone"; and, on the 18th ult., Herr Henschel's happiest effort was the "Siroë M'ascolta" of the same mighty master. At the last mentioned Concert, Mr. Hallé (who had for some weeks modestly given place to other soloists) reappeared, playing Beethoven's great C minor Concerto with his customary delicacy and grace, and investing Chopin's Scherzo in B flat minor with a charm belonging more to the interpreter than to the somewhat fragmentary composition itself. The Symphony was Mozart's No. 5 in D, which is now (with its added wind parts) registered as No. 35: and the shorter—but scarcely lighter—pieces included Wagner's "Ride of the Walkyries," to which I hope no more wind parts will ever be added.

Mr. de Jong has brought a busy, and I hope a successful, campaign to a close; and his benefit is announced for the 6th inst. During his series of Concerts he has introduced several acceptable vocalists who, otherwise, would not have become known to a Manchester audience. Of these I must mention Miss Annie Lea, who made a distinctly favourable impression; Mr. Grove, a young bass singer of intelligence, but with much to learn; and Mr. Athley Thomas, who, in "Elijah," agreeably surprised his hearers. He has also afforded some of our local artists opportunities of being heard amid more favourable circumstances than they generally enjoy; and Miss Conway, in particular, has raised herself a step in popular esteem. But Mr. de Jong has also had the assistance of Madame Trebelli, Messrs. Lloyd, H. Guy, and Maybrick, and many other well-known vocalists; and for his Benefit Concert he promises a host of talent, including Mr. Sims Reeves and Signor Bottesini.

An attempt has been made to justify a performance which was given on the 8th ult., at the Concert Hall, by the plea of its being in keeping with the style of the original Gentlemen's Concerts; so-called, I suppose, as a snub to artists of higher grade. The programme included Sullivan's "Kenilworth"—of which for many years we have been promised a second and enlarged edition that does not yet appear—Dr. Bridge's "Rock of Ages," and Prout's Symphony in F, which occupied the second part of the short programme, and was by far the best executed item of the whole. Mr. C. J. Hall (solicitor) conducted, the choir consisting of a suburban (Fallowfield) Choral Society, and the band being partly formed from that of the Amateur Dramatic Society.

Mr. Hallé's Pianoforte Recitals continue at short intervals; that of the 22nd ult. including Weber's Sonata in A flat, the first book of Schumann's "Davidsbündler Tanze," and several other pieces.

Our local, and truly admirable, chamber-music party, under Signor Risegari's leading, gave its concluding performance on the 11th ult.; and, having the assistance of Mr. Hecht, presented, with great acceptance, Brahms's Quintet in F minor (Op. 34) and Schumann's Phantasie-Stücke in A minor. It is devoutly to be wished that, by association with some other body of musicians, or else by increased interest excited among the public, this Society could be more prominently brought forward and meet with greater reward.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

SINCE my last communication we have had almost a plethora of Concerts, all more or less interesting to amateurs generally. In point of musical value Mr. Ford's

popular Concerts continue to stand in the front rank, but they do not always attract the multitude in such numbers as they deserve. That this should have been the case at the fourth Concert, which was given on January 27, is matter for some astonishment in view of the attraction which was offered. The Concert was almost entirely orchestral, and the programme was largely in the hands of the band of Mr. Manns. Possibly the comparative want of interest shown may be attributed to the fact that the same band appeared at the previous Concert. The "Eroica" Symphony lost nothing of its grandeur and sublimity through the rendering, which was strong, reliant, and radiant in tone and expression. How much of the commanding spirit of the Conductor is infused into the players was shown over and over again, not only in the dash and vigour of Beethoven's noble finale, but in the refinement and delicacy of the performance of Cowen's charming Suite "The Language of the Flowers." The latter was somewhat of a novelty and created a very favourable impression. The "Oberon" Overture was an equally brilliant performance. Mr. Carrodus gave the violin solo of Mendelssohn's Concerto for violin and orchestra in E minor, and it almost goes without saying that he had a warm reception among his Yorkshire friends; but apart from association and sympathy between him and the audience, his technique and finished interpretation were worthy of general admiration. The vocalist was Mr. Harper Kearton, whose clear tenor voice was displayed to excellent advantage in the "Prayer" from "Rienzi," and Flotow's romance "M'appari." At the fifth Concert, held on the 9th ult., Mr. Ford's patrons had once more a rare musical treat, in the shape of solo and concerted performances by Madame Norman-Néruda, Mr. Charles Hallé, and M. Vieuxtemps. A better rendering of the Kreutzer Sonata it would be impossible to imagine. The same composer's Trio in D (Op. 70, No. 1) was an equally successful performance of its kind, but its effect was wholly different upon the audience. Madame Norman-Néruda's solo was the familiar Adagio from Spohr's Ninth Concerto, which received clever treatment, as did also a graceful little item by Wieniawski which the violinist gave as an encore piece. Schubert's Fantasia-Sonata (Op. 78), by Mr. Hallé, and a solo by Popper played by M. Vieuxtemps and encored, completed an instrumental programme of surpassing interest. Miss Clara Samuells's rich voice and agreeable style were highly appreciated, and a word of praise is due to Mr. Alfred Broughton who officiated as accompanist.

Dr. Spark's Organ Recitals, at the Leeds Town Hall, continue a powerful source of attraction not only to working people, who have little opportunity for attending musical performances during the week, but to many earnest musicians. The Borough Organist generally contrives to mix a good deal that is fresh and novel with representative works of a high class, and the facility with which he handles the instrument enables him to make selections from a wide range of compositions. The educational value of his Recitals is therefore of some importance. In such pieces as Beethoven's Funeral March and the appropriate Handelian air which he played on January 23, in memory of the late Joseph Maas, Dr. Spark is thoroughly at home. His exposition of new organ pieces which from time to time are published by clever composers for that instrument is an admirable feature of his Recitals. One of such pieces, a Fantasia by the well-known Mayence Organist, Frederick Lux, produced at the Concert on the 13th ult., attracted general attention.

Berlioz's "Faust" was given for the second time in Leeds, at the Coliseum, on the 16th ult. The performance drew together a crowded audience. The solo work was in capable hands—namely, Madame Albani, Mr. Lloyd, and Mr. Santley. The Canadian cantatrice brought to bear, in addition to rich and cultured vocalism, fine dramatic ability. Her treatment of the "King of Thule" ballad was scarcely so acceptable as that of the lady who is usually associated with the part of *Marguerite*. Mr. Lloyd was in good form, and Mr. Santley, although not in the best voice, gave an attractive colour to his part. The chorus—which was largely constituted of the Bradford Festival Choral Society—was inefficient, and the band was far from equal to the demands made upon it. Mr. Burton was the Conductor.

Mr. Edgar Haddock's Musical Evenings continue to attract many musicians to the Leeds Philosophical Hall. In addition to Miss Amina Goodwin, mentioned in my last letter as having appeared, Fräulein Marie Krause, Herr Max Pauer, and Mr. Owen Williams have given exhibitions of their skill. Fräulein Krause, who appeared on January 29, created a favourable impression, more by reason of a refined and thoughtful rendering of one of Chopin's compositions than by a vigorous performance of the unsatisfactory Wagner-Liszt arrangement of the "Tannhäuser" March. With Mr. Haddock the same pianist joined in a performance of Beethoven's Sonata in A (Op. 12, No. 2)—one of the ten which Mr. Haddock undertakes to produce during the series—and Mozart's Sonata in D. Herr Max Pauer addressed himself chiefly to Beethoven's Sonata (Op. 101), in the performance of which he showed the possession of great powers of technique and of much taste.

At the Bradford Church Institute Mr. Midgley gave an interesting Concert on January 29. Something of novelty was infused into the programme by the introduction of concerted vocal music, admirably rendered by the Misses Tomlinson and Miss Hoshcke. Brahms's Trio "The Gardener," Gounod's Barcarole Duet, and operatic excerpts from Spohr constituted the vocal fare, and the innovation proved highly agreeable. The instrumental part of the Concert included Sonatas for the pianoforte and violin by Beethoven, Dvůřák, and Mozart, in the performance of which Mr. Midgley and Herr Straus brought to bear technical skill and intellectual ability of a high order. Each of the executants also gave a solo.

Herr Isidor Cohn, a pupil of Scharwenka, made a promising *début* at an Invitation Pianoforte Recital given by him, on the 3rd ult., in the Bradford Church Institute. Herr Cohn combines executive ability, apparently equal to the most difficult music, with refined taste.

A more successful Concert has not been held during the season than that which was given under the auspices of the Bradford Subscription Concerts Committee, in St. George's Hall, on the 12th ult. The house was crowded in every part, and the audience was at the pitch of enthusiasm from beginning to end. Señor Sarasate gave a truly marvellous exhibition of his skill, though he addressed himself almost exclusively to the interpretation of his own compositions, which could be regarded as little better than show pieces. His "Faust" Fantasia afforded him an opportunity of shining in every form of his art, in wondrous facility of fingering and bowing, in passion and fervour, and in exquisite tone-producing power. Signor Bottesini's performance was equally clever, though less imposing. The solo pianist was Mr. W. G. Cusins, who played, amongst other things, the Wagner-Liszt arrangement of the March from "Tannhäuser." The vocalists were Madame Trebelli, Miss Carlotta Elliott, Mr. Guy, and Mr. Maybrick. Signor Bisaccia was the accompanist.

#### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

We are now in the midst of the usual hurry and rush of Concerts peculiar to the last few weeks before Lent. So far the audiences have not apparently been diminished by the crowding together of so much music, and we hope that the attendance at the first of the Monday Popular Concerts at Bristol, to be given this evening, the 1st inst., will be thoroughly satisfactory, as indeed it certainly ought to be, considering the attractions offered. The programme includes Prout's Grand Symphony in F (No. 3); Overtures: "Die Meistersinger" (Wagner), Der Freischütz (Weber), and Liszt's Hungarian Rhapsody in F. This Concert will be followed, on the 3rd inst., by the last of Mr. Pomeroy's classical Chamber Concerts for the present season; and on the 4th inst. we look forward to the annual "Ladies' Night" of the Orpheus Glee Society. An interesting programme is in rehearsal, under the direction of Mr. George Riseley.

At the second Popular Concert, on the 15th inst., Mr. Walter Macfarren will be the pianist; and at the third Concert Beethoven's Choral Symphony and Mendelssohn's "Hymn of Praise" will form the programme, and, to judge from the rehearsals, will receive a splendid interpretation at the hands of Mr. Riseley's band and choir.

Last month there were several Concerts of great interest. We have to chronicle the first appearance in Clifton of Mr. Ralph Livings, a highly gifted young pianist, who made a most favourable impression on the somewhat critical audience present at the third of Mrs. Viner Pomeroy's Chamber Concerts, on the 3rd ult. Mr. Livings has received his musical education at the Leipzig Conservatoire, and possesses remarkable delicacy of touch and correctness of execution. He was associated with Mr. Henry Holmes in Grieg's Sonata in F major, for pianoforte and violin, and gave the greatest satisfaction by his exquisite rendering of the music. Mr. Livings also contributed, as solos, three selections from Schumann, and Moszkowski's Tarantelle (Op. 27), and in these he was also successful, though hardly so conspicuously so as in the duet. The first item on the programme was Beethoven's Trio in D major, for violin, viola, and violoncello, performed by Mr. Holmes, Mr. Ellis Roberts, and Mr. Pomeroy. The first two movements went well, but both the Minuet and the Rondo would have borne more rehearsal, there being a marked want of compactness throughout, and a visible effort to keep together. The last piece was Beethoven's Quartet in E flat (Op. 16, for pianoforte, violin, viola, and violoncello, which was delightfully played. The audience was perhaps slightly better than usual, but we would fain see the larger of the Victoria rooms crammed for these excellent Concerts, instead of the small room being only two-thirds full, as is now the case.

A large audience was present on the 8th ult. at Mr. Augustus Simmons's Concert, which took place in the Colston Hall. The performance of Haydn's "Stabat Mater"—said to be the first in England—was the chief attraction, and it was rendered by a choir and band of about 100 performers, the organ also being employed. It is practically an unknown work, and was composed in 1770. Haydn was seized with an illness which it was thought would prove fatal, and when prostrate he made a vow that if his life should be spared he would compose a "Stabat Mater" in honour of the Virgin Mary, as a token of thankfulness. On his recovery, therefore, he wrote this work, and dedicated it to the Electress of Saxony. It is a masterly composition, with a strong religious tone prevailing throughout, but there is not very much variety, especially in the earlier numbers. The principal vocalists were Miss Julia Jones, Miss Flora Edwards, Mr. Bernard Lane, and Mr. Montague Worlock. Mr. Theo. Carrington was the leader of the orchestra, and Mr. George Riseley was the organist, Mr. Simmons conducting. The second part of the programme was a miscellaneous selection of songs and instrumental solos, which were received with great cordiality by the audience. Mr. Dinelli Skelding was an efficient accompanist, and Mr. Simmons may be congratulated on the entire success of his undertaking.

On the 10th ult. Miss Madeleine Kelley gave a Concert in the smaller of the Victoria Rooms, Clifton, before a rather limited audience. She was assisted by Madame Evans-Warwick, Mr. Montague Shepherd, R.A.M., Mr. Mansfield, Mr. C. T. Grinfield, R.A.M., and Mr. A. W. Waite. The programme was miscellaneous, and not very interesting, and Mr. Waite's two violoncello solos elicited the warmest applause of the evening, being contributed in his well known artistic style.

Miss Farler's Grand Ballad Concert, which is an annual feature in the music of Bristol, took place on the 15th ult., on which occasion Colston Hall was crowded to excess, and certainly the vast audience had no reason to complain of the fare provided for them. With Madame Trebelli, Miss Carlotta Elliott, Mr. Henry Guy, and Mr. Maybrick as vocalists, and M. Vladimir de Pachmann, M. Hollman, and Signor Bisaccia as instrumentalists, a delightful evening might fairly be anticipated, and that this expectation was fully realised, the frequent enthusiastic applause testified. M. de Pachmann, who received quite an ovation on his appearance, chose as his solos a Nocturne by Chopin, Mendelssohn's Rondo and Capriccioso in E minor, a Prelude and Fugue by Raff, and Henselt's Romance and Study, "Si oiseau j'étais." The violoncello solos of M. Hollman received the heartiest applause, the breadth of tone he produces being quite marvellous. Miss Farler contributed two songs and met with a hearty reception, and certainly she deserves the warm thanks of the musical

public for having brought together such a talented company of artists, and especially for giving us the opportunity of hearing M. de Pachmann in our own city.

The St. Martin's Choral Society gave an excellent performance of Barnby's Sacred Cantata "Rebekah" at the Assembly Rooms, Salisbury, on the 10th ult. The vocalists were Mrs. Steward, Mr. J. M. Hayden, and Mr. Crick (of the Cathedral Choir). The work was performed with full band and chorus, and was conducted by Mr. Augustus Aylward. The March from Dr. Arnold's "Sennacherib" opened the Concert, and the second part of the programme included the Overtures to "Martha" (Flotow) and "Masaniello" (Auber), which were played with capital effect by the band.

The Plymouth Vocal Association gave Haydn's "Creation" in the Guildhall, Plymouth, on the 3rd ult., in a manner reflecting great credit on all concerned in its production. With Miss Robertson as soprano, Mr. Piercy as tenor, and Mr. Wills as bass, the solos received a most satisfactory interpretation. The choir, under the *bâton* of Mr. F. N. Löhr, the energetic honorary Conductor, sang extremely well, only marred in one or two places by a slight unsteadiness. Mr. Pardew as leader of the band, and Mr. Faull as Organist, gave most valuable service; and Mr. Löhr may feel gratified by the result of his careful training of band and chorus.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE eighth Orchestral Concert of the Choral Union took place on January 25, too late for notice in our last number. The chief items in the programme were Brahms's "Academical" Overture, Beethoven's Symphony, No. 3 ("Eroica"), and Mendelssohn's Violin Concerto in E flat; selections from Mr. Cowen's "Sleeping Beauty," his Ballet Suite, "The Language of the Flowers," and a Fandango by Molique for violin. Mr. Carrodus met, as usual, with a hearty reception, and Madame Clara Samuëll pleased her audience in her vocal selections.

On January 26 Herr Alfred Gallrein (violinist) gave his third Chamber Concert in the Freemasons' Hall, assisted by Mr. Townsend (pianist), Mr. Colin Mackenzie (violin), and Mdle. Schow Rosing (vocalist). Mendelssohn's Trio in C minor opened the Concert, and was followed by the same composer's Sonata, for violoncello and piano, excellently rendered by both performers, and Chopin's Introduction and Polonaise in C. Herr Gallrein's solos were Handel's Largo and a Tarantelle by Popper, and Mr. Townsend played in an able manner selections from Rubinstein, Schumann, and Chopin. Mdle. Rosing gave songs by Schubert, Gounod-Bach, and Mozart.

On the same evening the St. Andrew's Amateur Orchestral Society gave a Concert in the Literary Institute Hall. The first and more ambitious part of the programme included three orchestral numbers—Mozart's Overture to "Figaro" and No. 9 Symphony, and a Gavotte ("Annette et Lubin") by Durand. The second part included an orchestral composition by Mr. Paton, the Conductor. Miss Macgregor, of this city, a talented young lady, contributing a violin solo ("Rêverie") by Vieuxtemps.

On the 1st ult. the Choral Union produced Dvorák's "Spectre's Bride," a novelty looked forward to with much interest from the great success it obtained at the recent Birmingham Festival. This remarkable composition, judging from the frequent applause, was duly appreciated; the singing of the chorus, however, showed the need of longer preparation and more rehearsing. Miss Thudichum ably sustained the soprano solos, Mr. Winch the tenor part, and Mr. John Hervet d'Egville (who unfortunately was suffering from a cold) the bass; Mr. Collinson conducted. This interesting work is to be produced again this season by Mr. Waddell's Choir. The second part of the Concert, under the *bâton* of Mr. Manns, consisted of Mozart's G minor Symphony and Beethoven's "Leonora" Overture, No. 3.

On the 8th ult. the Choral Union gave the last Concert for this season. Both pianist and vocalist—Mdle. Clotilde Kleeberg and Miss Dews—were new to Edinburgh audiences. The programme consisted of Mr. F. Corder's Overture "Prospero," Rossini's Overture to "William

Tell," Schubert's Symphony in C (which received an admirable rendering), and Beethoven's E flat Piano-forte Concerto, in which Mdle. Kleeberg excelled. She subsequently gave an Etude by Chopin and selections from Mendelssohn and Handel. Miss Dews was successful in her singing of Gounod's "There is a green hill" and Hullah's "Three Fishers." At the end of this last Concert Mr. Manns received the usual farewell ovation.

On the 10th ult. the Edinburgh Amateur Orchestral Society gave the second Concert for the season in the Music Hall. The programme consisted of Cherubini's Overture "Faniska," Mendelssohn's "Calm sea," Lortzing's "Der Waffenschmied," a Concerto for violin and orchestra by De Beriot, the violin part being performed by Miss Macgregor, who also gave a solo by David; Haydn's Symphony in D major (No. 10), Louis Grehg's "Les noces d'or," and vocal contributions by Miss Maggie Summers and a gentleman. Mr. Carl Hamilton conducted in his usual satisfactory style.

The fifteenth Edinburgh Orchestral Festival, under the auspices of Sir Herbert Oakeley, the Professor of Music, began on the evening of the 12th ult. As usual, Mr. Charles Hallé and his orchestra were engaged, with Madame Norman-Néruda, Mdle. Trebelli, and Mr. Piercy. The novelties in this Concert were Dvorák's Piano-forte Concerto in G minor and Liszt's Rhapsody, No. 3. Beethoven's Eighth Symphony in F, Mendelssohn's Overture to "Midsummer Night's Dream," and that of Wagner to "Rienzi," with vocal contributions, completed the programme.

On the evening following, at the Reid Concert, the first number of the programme was the annually repeated "Introduction, Pastorale, Minuet, and March," composed by General Reid, and performed in honour of his memory. The rest of the programme, carefully chosen, contained the following orchestral numbers:—Beethoven's "Leonora" Overture, Mendelssohn's Scotch Symphony, Mozart's "Zauberflöte" Overture, and the "Rakoczy" March. Madame Norman-Néruda's contributions were Rodé's Seventh Violin Concerto in A minor; and solos, Beethoven's "Romance" in G, and a Prelude of Bach, Mr. Hallé delighting the audience by his rendering of Raff's Suite, for pianoforte and orchestra. Mdle. Trebelli gave songs by Rossini and Gounod, and Mr. Piercy an Aria from "Oberon" and a Ballad, composed by Professor Sir Herbert Oakeley, entitled "Tis not alone that thou art fair," which pleased so well that an encore was insisted upon, and a call made for the composer.

On the 13th ult. the third Concert in connection with the Reid Festival took place. The orchestral numbers comprised—Overtures: Gade's "Hamlet," Beethoven's "Coriolanus," and Rossini's "Semiramide"; Mozart's Symphony, entitled "Serenade," in D, and Dvorák's "Légendes," Nos. 6 and 7 (Op. 59). It is needless to say that Mr. Hallé's orchestra played throughout with that *verve* and breadth of tone for which it is so justly celebrated. Compositions for the violin by Wieniawski, and for the piano by Chopin, were the respective solos of Madame Néruda and Mr. Hallé. Mdle. Trebelli and Mr. Piercy gave songs by Verdi and Weber.

### MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

DURING the first half of last month, the Choral Union Concerts continued to furnish the principal pabulum of the citizens, whose devotion to the rich feasts set before them was maintained, let it be said, unflinchingly to the end. The attendance has been large throughout, but on two occasions—one the night of the performance of the selections of music voted for out of those heard previously during the season, Saturday, the 6th ult., and the other the repetition of Dvorák's "Spectre's Bride," on the 13th ult.—the large hall was crowded beyond its capacity.

The first performance of "The Spectre's Bride," to the two representations of which I have above alluded, took place on the 11th ult., in presence of a large attendance of subscribers. Miss Annie Marriott, Mr. W. Winch, and Mr. John Bridson were the soloists. The choir, who



# A Singer's Requiem.

FOUR-PART SONG.

Poetry by H. J. JENNINGS.

Composed by J. FREDERICK BRIDGE, Mus. Doc.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 89 & 91, QUEEN STREET (E.C.)

*Adagio con molto espress.*

**SOPRANO.** *pp* Lay him to

**ALTO.** *pp* Lay him to rest, . . to . .

**TENOR.** *pp* Lay him to rest, . . to

**BASS.** *pp* Lay . . him to rest, . . to . . rest, lay him to

**PIANO.** *pp* *Adagio con molto espress.*

*rall. . . Faster, cresc.*

rest, . . to rest where English song-birds, song-birds flutter Tune-ful on

*rall. . . cresc.*

rest, . . to rest where song-birds, song-birds flutter Tune-ful on

*rall. . . cresc.*

rest, . . to rest where song-birds, song-birds flutter Tune-ful on

*rall. . . cresc.*

rest, . . to rest where song-birds, song-birds flutter Tune-ful on

*Faster, 66.*

*cres.*

\* The first phrase is taken from Rossini's "Cujus animam," the last Solo sung by Mr. Maas in public.

my-riad stems, on my-riad stems, Where the tone-poets of the winds, . . . the

my-riad stems, on my-riad stems, Where the tone-poets of the winds, . . . the

my-riad stems, true-ful on my-riad stems, Where the tone-poets of the winds, . . . the

my-riad stems, on my-riad stems, Where the tone-poets of the

tone-poets of the winds . . . may ut-ter, may ut-ter . . . Me-

tone-poets of the winds, . . . the tone-poets of the winds ut-ter Me-

tone-poets of the winds, . . . may ut-ter, may ut-ter Me-

winds, . . . the tone-poets of the winds may ut-ter, may

( 2 )

lo - dious re - qui - ems, me - lo - dious re - qui - ems. . .

lo - dious re - qui - ems, me - lo - dious re - qui - ems. . .

lo - dious re - qui - ems, me - lo - dious re - qui - ems. . .

ut - ter . . Me - lo - dious re - qui - ems. . .

Lay him to rest, but not . . . to be for - got - ten,

Lay him to rest, but not . . . to be for - got - ten,

Lay him to rest, but not . . . to be for - got - ten,

Lay him to rest, to rest, but not . . . to be for - got - ten,

not . . to be for - got - ten; His voice . . shall e - cho  
 for - got - ten; His voice . . shall e - cho  
 for - got - ten; His voice, . . . his voice . . shall e - cho  
 for - got - ten; His voice . . shall e - cho

free, his voice . . shall e - cho free . . Thro' the long years that yet are un - be -  
 free, his voice, his voice . . shall e - cho free . . Thro' the long years yet un - be -  
 free, his voice . . shall e - cho free . . Thro' the long years un - be -  
 free, his voice, his voice . . shall e - cho free . . Thro' the long years yet . . un - be -



got - ten, Through the long years, . . . A fragrant me - mo - ry, a

got - ten, Through the long . . . years, A fragrant me - mo - ry, a

got - ten, thro' the long years that yet are un-be-got - ten, A fragrant me - mo - ry, a

got - ten, Thro' the long . . . years, . . . A

me - mo - ry, a me - mo - ry, a fragrant me - - mo - ry. . . .

me - mo - ry, a me - mo - ry, a me - - mo - ry. . . .

me - mo - ry, a me - mo - ry, a me - - mo - ry. . . .

me - mo - ry, a me - mo - ry, a me - - mo - ry. . . .

## While my watch I am keeping.

March 1, 1886.

SOLO AND CHORUS FROM "THE REDEMPTION."

C. L. GOUNOD.

SOLO, CONTRALTO.  
Grace.

VOICE.

While my watch I am keep - ing, Ye that go by, . .

Grace.

PIANO.  
♩ = 60.

Str.  
Corti.  
& Harp.

*pp sostenuto.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

sin - ners, . . Gaze at the Mo - ther weep - ing, Torn by

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

an - guish un - sleep - ing: Ask if a - ny one bears A - ny

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

grief like to hers. . .

*pp*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

## CHORUS. SOPRANO.

While her watch she is keep - - - ing,

ALTO.

While her watch she is keep - - - ing,

TENOR.

While her watch she is keep - - - ing,

BASS.

While her watch she is keep - - - ing,

*f* Organ, Tromboni & Trombe. *Str.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Ye that go by, . . sin - - ners, . . Gaze at the

Ye that go by, . . sin - - ners, . . Gaze at the

Ye that go by, . . sin - - ners, . . Gaze at the

Ye that go by, . . sin - - ners, . . Gaze at the

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Mo - ther weep - - ing, Torn by an - guish un -

Mo - ther weep - - ing, Torn by an - guish un -

Mo - ther weep - - ing, Torn by an - guish un -

Mo - ther weep - - ing, Torn by an - guish un -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

The musical score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains the first two stanzas of the hymn. The second system contains the third stanza and a concluding section. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *p* (piano), *dim.* (diminuendo), *cres.* (crescendo), and *Tutti*. The piano part features a variety of textures, including arpeggiated chords and sustained bass lines.

sleep - - - ing: Ask if a - ny one  
 sleep - - - ing: Ask if a - ny one  
 sleep - - - ing: Ask if a - ny one  
 sleep - - - ing: Ask if a - ny one

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

bears A - ny grief like to hers.  
 bears A - ny grief like to hers.  
 bears A - ny grief like to hers.  
 bears A - ny grief like to hers.

*p* *dim.* *Tutti*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Sea*

*cres.* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

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are so well trained by Mr. A. Macbeth, chorus director, were in excellent form, and attacked their work with vigour. Scarcely a point was missed, while the tone and finish were everything that could be wished for. That the orchestra were satisfactory in their execution of the picturesque accompaniments need hardly be said. The applause which greeted the conclusion of the Cantata—there was little or no opportunity for demonstration of approval during the course of the piece, from its almost unbroken continuity, and the rapidity of the action—was warm and hearty. At the second performance of the Cantata, two nights after, there was, as above referred to, an enormous audience, and the plaudits were both energetic and prolonged. Had the composer been present at these performances he would most certainly have been greatly gratified with the execution of his music, and its reception by our public. It will doubtless always command remembrance in our schemes.

At the close of this Concert, which was the concluding one of the series, Mr. Manns received quite an ovation. Few musicians who have ever come North have done more than Mr. Manns for the musical education of Glasgow, and within the space of seven years, since which he assumed the *baton* at these Concerts, no one has ever done anything like so much as he in that direction; the good influence extending, moreover, far beyond our own neighbourhood, northwards and southwards. Mr. Manns's long and wide experience, and above all his catholicity of tastes, exactly suit our scheme. The orchestra has proved an all-round very good one, and as we see many of the same faces in it year after year, there is undoubtedly a large measure of continuing homogeneity in it.

Among the newer or fresher pieces of music performed at the Concerts not embraced in my last letter, may be mentioned Mr. F. Corder's Overture "Prospero," which was much admired; a Suite, "In summer time," by Mr. W. T. Hoeck, which was flatteringly received; a selection from Ralf's No. 11 Symphony, in A minor, "Winter"; and selections from ballet airs, "Etienne Marcel" (Saint-Saëns).

The Glasgow Choral Union held its annual Conversation and Ball on the evening of the 16th ult. Mr. James Campbell, of Tullichewan, addressed a few words of congratulation to the ladies and gentlemen of the chorus on the success of the series of Concerts just closed, especially complimenting Mr. Manns on the able manner in which he had conducted the performances.

A Choral Society has been formed at Busby, near Glasgow, under the conductorship of Mr. Alexander Patterson. There are about sixty members, with a rather higher average than usual of musical ability. The first Concert of the Society took place on January 27, the programme comprising chiefly glees and part-songs.

The Rutherglen Choral Society gave the first of two Concerts for the season, in the Town Hall, on the same date, with Sullivan's "On Shore and Sea," and a number of part-songs, Mr. W. Macintyre conducting.

A Concert took place on the 8th ult. in Parkhead Parish Church, in connection with the "inauguration" of the new organ built in the Church by Messrs. J. and A. Mirlees, of this city. The instrument is a comprehensive and good one of its class. Mr. Robert Buchanan, Jun., organist and choirmaster of the church, played several solos, and the Choir sang, under his conductorship, some very good selections, including Gounod's "By Babylon's wave" and an excellently written anthem by Mr. Buchanan, "Teach me, O Lord."

On the 9th ult. the Choir of Caledonia Road U.P. Church gave a Concert in the church, consisting chiefly of Mr. T. M. Pattison's sacred Cantata "A Day with our Lord," Mr. J. M. Kerr conducted, and Mr. G. W. Hopper accompanied on the organ. Four organ solos by Handel, Smart, Lott, and Guilman were played, but were somewhat oddly used as introduction, or intermezzi, to the Cantata.

There are two Musical Societies connected with the Glasgow University, the one Orchestral and the other Choral, neither of which can be said to be in a very satisfactory condition at the present time. At all events, not being able to come forward this season with

a Concert of a sufficiently high character, pending efforts which are being made towards reorganisation and reconstitution, the members invited Herr Ritter, professor of the viola, to give a Recital of music on his instrument, and a programme was arranged accordingly, including some orchestral and vocal selections, the Concert duly taking place on the 12th ult., in the Bute Hall of the University. Professor Ritter's solos were, as usual, highly agreeable. One of them, a clever fantasia on Scottish Airs, was based on melodies more Gaelic than Scotch, and not well-known. Mozart's Quartet in G minor, for piano, violin, alto, and violoncello, was played by Mrs. (Professor) Young, Professor Ritter, and Messrs. V. and W. Zinkeisen; the lady being the able musical critic of the *Glasgow Herald*, and the two last-mentioned gentlemen being highly accomplished amateurs. The Orchestral Society would appear to be in rather a better way than the other, for the members were able to give creditable performances of one of Haydn's Symphonies and two smaller instrumental selections. The Choral Society contented itself with four part-songs. It is greatly to be desired that something should be done to place the Associations in a position worthy of their connection with the University. Mr. Montague Smith, Organist to the University, is their Conductor.

Mr. Max Pauer gave a Pianoforte Recital, on the 15th ult., in St. Andrew's North Hall. His playing, if more robust and vigorous than delicate and graceful, is yet of high promise. The Beethoven Sonata in E major (Op. 109) was deficient in expression and grace in the slow movement; but the *prestissimo* was played with fire.

The West of Scotland Choral Society, under Mr. H. A. Lambeth, is doing well, I hear, and is now studying Spohr's "Last Judgment."

#### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, February 12, 1886.

PRIOR to the 5th inst., Gounod's "Mors et Vita" had been performed at St. Louis, Philadelphia, and Boston. On the afternoon of that date, and again on the evening of the 6th, New Yorkers had their first opportunity of enjoying the work, the performance being by the Philharmonic Society of Brooklyn, under the direction of Mr. Theodore Thomas. The forces engaged in the interpretation were admirable, and the study having been ample, the reading lucid, and the spirit of the singers enthusiastic, the performance took rank with the finest choral work to be heard in this country. The choir numbered five hundred voices; the orchestra was Mr. Thomas's model band, augmented to meet all the requirements of the score; the soloists, Miss Emma Juch, Miss Helen Dudley Campbell, Mr. William Candidus, and Mr. Myron W. Whitney, all of the American Opera Company. Both performances were heard by fine audiences and the reception of the work, though not marked by boisterous enthusiasm, was nevertheless such as to indicate that a deep impression had been made. Brooklyn audiences in their attitude towards oratorio performances are more like English provincial than any audiences in America, except, perhaps, those of Boston, and were quickly brought under the influence of the work. Demonstrations of pleasure were but few in the first part, but in the second and third nearly every number received a tribute of applause.

Additions to the operatic list, since my letter of last month, have been "Orpheus," "Lohengrin," "Magic Flute," and "The Merry Wives of Windsor," by the American Opera Company; "Faust" and "Rienzi," by the Germans. The American enterprise, which is under the artistic direction of Mr. Thomas, furnishes food for much newspaper discussion, out of which it is difficult to form an opinion either of the merits of the enterprise as a factor in the musical culture of America or of its representations. Clear-minded and unbiased people have carried away equally mixed impressions from the performances. Viewed as the fruit of an effort which, in the nature of things, has been accompanied by all manner of embarrassments, the representations have challenged genuine admiration for the excellence of the musical *ensembles*. No individual in the company has yet filled a part so as to

convey the impression of a mature, rounded, artistic impersonation. Ordinarily, when a part is moderately well acted it is poorly sung; when well sung it is poorly acted, and the finest movements have been weighed down by a spirit of amateurishness, which is a great clog on the fancy of the most willing spectator. What the influence of such a spirit is on a work like "Lohengrin," I leave the reader to imagine. I, for one, have been unable to perceive the first trace of poetry in the representations of the opera. The only feeling of satisfaction that I have been able to carry away has been inspired by the chorus, the orchestra, and the stage decorations. In Gluck's "Orpheus" the results have been better. The opera is merely a concert in costume and with decorations, and the two most capable women in the company, Madame Hastreiter and Miss Juch, were respectively *Orpheus* and *Eurydice*. The representative of *Loze* was woefully incapable, but the good work of the chorus, orchestra, and the other characters succeeded in obliterating in a short time the unfortunate impression made by her. The second act, with its extreme simplicity, as given by Madame Hastreiter, chorus, and orchestra, has been the most profoundly dramatic achievement that the company has put to its credit. In the "Magic Flute" the collective elements have given pleasure, and, as in all the operas thus far, the scenery and dresses have been greatly admired, but a real success was not scored, and the opera has been temporarily withdrawn, as has also "The Taming of the Shrew." The active list is now confined to "Orpheus," "Lohengrin," and Nicolai's "Merry Wives of Windsor," of which a new English version was specially prepared for the company by Mr. H. E. Krehbiel. This opera has enabled Madame L'Allemande to appear to good advantage, and, on the whole, its representations have been the most satisfactory of any, with the exception of "Orpheus." It does not, like "Lohengrin," present a task beyond the horizon of the company's abilities and vocal equipment. "Lakmé" is now in preparation, and the management has resolved to have it followed by Rubinstein's "Nero," which has been pretty well advertised by the frequent performance of its ballet music at Mr. Thomas's Popular Concerts. The most interesting feature of recent activity at the Metropolitan Opera House was the production of "Rienzi," though the brilliant manner in which Gounod's "Faust" was mounted has caused admiring comment. Thus far "Rienzi" has been given three times, and the indications are that its popular success will be second only to that of Goldmark's "Queen of Sheba," the production of which, on a hitherto unparalleled scale of grandeur, was the happiest stroke of business made by the management since the house was opened. The majority of the musical reviewers for the newspaper press in the city are avowed Wagnerites, yet "Rienzi" has fared but ill at their hands. Its hollow noisiness and gaudy show has been generally condemned. The fact that the public of New York is like the public of any other city in the world, fond of a fine spectacle, and all the more pleased when the accompanying music causes no brain-racking, is a sufficient explanation of the success of "Rienzi." To the serious-minded in art, however, it will seem like a misfortune if the popular liking for "Rienzi" should crowd "Die Meistersinger" into the background. The latter work has been successful beyond the expectations of most of its admirers among musicians and critics. Representatives of these classes have come from Boston and other cities to witness the representations, and no discord has yet entered the general chorus of acclaim. Another youthful work of Wagner, the short Oratorio "The Holy Supper of the Apostles," was performed here at a Concert given by Arthur Claassen, a Conductor of German Singing Societies, on the last day of January. The performance was a lamentably poor one, but this appeared to cause comparatively little disappointment to the Wagnerites, who seem to be of the opinion that little, if any, honour has been done the *manes* of Wagner by the revival of works which are interesting only as early milestones in his career. The effect of the rivalry between the opera companies seems thus far only to have been stimulating upon the public. There has been no appreciable loss in patronage at the Metropolitan Opera House, yet the Academy of Music has contained a fine audience at each re-

presentation, and frequently has been crowded. Nor have Mr. Thomas's semi-weekly Orchestral Concerts seriously injured the business of the Philharmonic Symphony and Oratorio Societies. The most noticeable influence on them is for good, as their schemes have been more interesting this year than ever. The Oratorio Society is now preparing Wagner's "Parsifal" for its last Concert this season, having already performed Berlioz's "Messe des Morts" and "The Messiah." Last Saturday the Symphony Society, with the aid of the Oratorio Society, performed Berlioz's "Damnation of Faust," and it still has Beethoven's Ninth Symphony in prospect. Mr. Thomas's Popular Programmes have had little new in them during the last month; the only novelties that come to mind being a selection of eight pieces from Rubinstein's Ballet "The Vine," a "Consolation," by a local composer, Mr. Otto Fkersheim, previously performed at one of Mr. Van der Stucken's Sunday afternoon Concerts, and Dvorák's beautiful Notturmo, Op. 40. Mr. Van der Stucken has resumed his Novelty Concerts, and at the first, on February 3, brought out Friedrich Gernsheim's "Waldmeister's Brautfahrt" Overture; a Symphonic Poem entitled "Vltava" (the Moldan Rim), by B. Smetana; the prologue to Dudley Buck's setting of Scenes from Longfellow's "Golden Legend"; and Massenet's ancient Idyl "Narcissus," in which Mr. Van der Stucken wrote orchestral accompaniments.

Interesting bits of information concerning the remainder of the American musical season come from various sources. The German Opera Company will be reorganised, after the close of its Metropolitan season on March 6, for a tour of the country. The enterprise is under the management of a man of large experience, Mr. H. Grau, but the prospects are not cheering. The Director of the Metropolitan gave his consent only grudgingly, and has disclaimed all interest in the tour, which he naturally fears will, if disastrous, react on the local enterprise. Herr Seidl and Mr. Darnrosch will not join the party, nor will Fräulein Lehmann or Herr Stritt. The company will thus be sadly crippled, and to make matters worse the Director has refused to yield the use of the Metropolitan scenery and properties. To equip such a company fully and carry it across the continent is a task of the most tremendous proportions. Fräulein Lehmann will remain in America till May, having arranged a Concert trip to extend as far as San Francisco, with Mr. Franz Rummel, who came here recently after his last series of Concerts in Great Britain. Fräulein Lehmann has also been engaged as principal soprano of the Musical Festival to be held in Cincinnati in May under the direction of Mr. Thomas. The preliminary announcements for this Festival are out. The principal choral works to be performed are Bach's B minor Mass, Rubinstein's "Tower of Babel," Haydn's "Creation," Berlioz's "Damnation of Faust," and the third act of "Die Meistersinger." Preparations are progressing in Milwaukee for the German Festival to be given there in July, and a number of the German Opera soloists, besides Miss Juch, of the American Opera, have accepted engagements. The principal artistic interest at this Festival centres in the performance of the Cantata entitled "Columbus," composed by Herr Brambach, of Bonn, in competition for a prize of 1,000 dollars offered by the Festival Association. Mr. Gericke has been so successful in training his Boston orchestra that he contemplates bringing them to New York, to give the Metropolis a taste of Boston Music.

#### ADELAIDE AS A MUSICAL CITY.

(FROM A CORRESPONDENT.)

If we are not musical already we are in a fair way to become so. The past year has, thanks to the efforts of Sir William Robinson and the generosity of Sir Thomas Elder and other gentlemen, seen the founding of the first Choir of Music in an Australian Colony, and Mr. J. Ives has the honour to be the first Professor of Music. Forty-two students have, by their attendance, testified to the success of the movement here, and sixteen candidates passed the first examination for the degree of Mus. Bac., out of a total of eighteen who sat at the examination. Melbourne intends to follow the lead of Adelaide, and establish another Choir at her own University.

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We have also had a sixth season of the Adelaide Quartet Club, during which compositions by Haydn, Mozart, Schubert, and Beethoven have been performed.

A new Philharmonic Society, consisting of thirty-eight instrumentalists and one hundred and fifty voices, has been inaugurated under the conductorship of Professor Ives. Crowded houses and warm applause fully prove its success and augur its future prosperity.

Thirty-seven Organ Recitals have been given by the City Organist. The programmes have comprised Sonatas by Mendelssohn, Merkel, Fink, Rheinberger, and Lemmens; Concertos and Fugues by Bach, Handel, Wesley, and compositions by other sterling composers. The success of these Recitals has been so great that the organ is to be improved by the addition of a fourth manual and twenty new stops.

We have only one drawback: our newspaper critics are deficient in knowledge. At least, we have the right to think so when of our Cathedral service it is said that the Magnificat was well sung at the morning service; that the solo "He was despised" was beautifully rendered by the Choir; and that at the evening service the anthem was Goss's "Cantate O Deus." And if this does not suffice to show their weakness, the *South Australian Register's* notice of one of the Quartet Concerts may. A Mozart Quartet was followed by Schubert's "Trout" Quintet. The report ran—"After the heavy and somewhat laboured strains of Mozart, it was a pleasure to listen to the light, fairy-like music of Schubert's Quintet. The work is written much after the style of the modern light operas and contains beautiful harmony and counterpoint."

#### THE FLORENTINE TRIO.

THERE are few places in Italy where the cultivation of classical music is so neglected as it is in Florence. At first sight, this would seem the more strange, as in other branches of art the fair Tuscan city still holds her own; but on closer inspection, this decline of classical music, indeed of good music generally, is easily accounted for. Compared with the progressiveness and earnestness of musical culture in Milan, Turin, and even Bologna, the Florentine in his taste for music is essentially frivolous, and to have to listen to purely instrumental music, for however short a time, is to him positively a bore and a punishment. Another circumstance which accounts for the scanty patronage accorded to classical music, is the multiplicity of theatrical, both dramatic and operatic, entertainments; for it is not in the nature of things that a moderately-sized city like Florence, whose native population, as a whole, certainly cannot be said to be rolling in wealth, should be able to support something like ten theatres, all open at the same time, and besides that a number of high-class Concerts, not to mention others given by more or less obscure, lyrical, and instrumental artists of both indigenous and exotic origin, whose ambition frequently exceeds, alas, their proficiency.

Hence it is that the Cherubini Choral Society, a most deserving institution, ably conducted by Signor Buonamici, languished and died; that the Società Orchestrale which, under the distinguished direction of Signor Sbolci, always gave a regular series of grand orchestral Concerts during the winter season, now limits itself to two performances only; and that the Florentine Trio, the offspring or successor of the famous Florentine Quartet, now only gives one set of Concerts instead of two, as formerly. In point of excellence, however, these Concerts of the Florentine Trio, which is composed of Signori Buonamici, Chiostrì, and Sbolci, and their coadjutors, are second to none on the Continent, and stand out in bright contrast to the dearth of similar performances in Italy. Signor Buonamici, a distinguished pupil of Bülow, has long since established his undisputed supremacy in Florence as a pianist, and Signor Sbolci holds the same position as violoncellist; whilst Signor Chiostrì is a well-known member of the old stock, namely, of the old Florentine Quartet of European reputation. It is characteristic of these excellent artists that they confine their combined efforts almost entirely to the local sphere of Florence, where they are also the leading masters in their respective specialties: indeed this modesty, one might almost say want of ambition

on their part, is to be regretted in the interest of art, for their names would gain in lustre in the wider atmosphere of London, where other Florentine artists, such as Signor Carlo Ducci the eminent pianist, and Signor Vannuccini the well-known singing-master, have not failed to win their laurels and to establish themselves permanently in the favour of an appreciative public.

The programme of each of the four Concerts consisted of compositions whose intrinsic and classical merits are too well known to require any special mention here. Suffice it to say that the first "Mattinata" comprised Cherubini's stringed Quartet in C flat major, No. 1; Beethoven's Sonata for piano and violoncello in F major; and Mendelssohn's stringed Octet; the second Concert, Verdi's stringed Quartet in C minor; Beethoven's fifth Sonata for violin and piano in F major; and Schubert's Trio for piano, violin, and violoncello in B major (Op. 99); the third Concert, Haydn's stringed Quartet in E major; Saint-Saëns's Suite for piano and violoncello (Op. 16); and Schumann's Quartet for piano and stringed instruments in E flat major (Op. 47); and the fourth and last Concert, Volkmann's Trio for piano, violin, and violoncello in G flat minor (Op. 5); David Porpora's Sonata for violin and piano in E major; and Beethoven's Trio for piano, violin, and violoncello in E flat major (Op. 70, No. 2).

I need hardly point out that, in classical variety, this list is such as to satisfy the most fastidious. It gives eloquent proof, not only of the great versatility, but of the excellent taste of the eminent artists who selected those compositions, and executed them before crowded and enthusiastic audiences, with all that grace and refinement which are worthy of the best traditions of Italian art. "In art," says Goethe, "there is no mediocrity"; an utterance which the Florentine Trio has evidently laid to heart, and with the deep truth of which every lover of music, and every artist worthy of that name, should be imbued.

#### "MORS ET VITA" IN BELGIUM.

Gounod's Sacred Trilogy was produced—for the first time on the Continent—by the Nouvelle Société de Musique of Brussels, on January 30, the occasion being rendered specially memorable by the fact of the composer himself conducting the work. Chorus and Orchestra numbered some five hundred executants, the solo parts having been assigned to Mdlle. Elly Warnots (soprano), Madame Schnitzler-Selb (contralto), M. Heuschling (baritone), and Mr. Edward Lloyd, who has made the tenor part his own since he interpreted it with so much success at the Birmingham performance of the Trilogy. Under these auspices a worthy rendering of Gounod's noble Oratorio was assured beforehand, and there appears to be but one opinion as to the deep impression its performance has produced upon the audience. "It is a long time since the Société de Musique has presented us with so fine an ensemble of choristers and soloists," the *Guide Musical* of Brussels remarks, in a thoughtful and generally laudatory article, anent the event in question, from the pen of M. Kufferath. And referring to the soloists more especially, the same journal observes: "Amongst the solo vocalists, the most favourable impression was made by Mr. Lloyd, the English tenor, whose voice, absolutely sure of intonation and equal in all its registers, is truly remarkable, while his delivery is clear without being forced, expressive without exaggeration, correct without being frigid." Concerning the merits of the work itself, *L'Indépendance Belge*, of the 2nd ult., contains a very appreciative article, from which we may cite the following passages: "A leading characteristic, and one which applies to every portion of 'Mors et Vita,' is to be found in the fact of the musical colouring always marvellously corresponding with the nature of the images presented by the sacred text. . . . In order to attain this end, it is necessary that the vocal parts and the orchestral combinations should be in exact conformity with the meaning of the words, whatever the subject treated, be it dramatic or religious, human or celestial. It is in this direction where the author of 'Mors et Vita' excels more than any other composer of our time." The writer of the article referred to has, however, most of his admiration to bestow



upon the "Dies Irae," which he considers "one of the most remarkable portions of a work containing so much that is excellent. Here voices and orchestra combine to express with an astonishing truthfulness of utterance, the stupor of the soul and the agony of the troubled spirit." More passages equally eulogistic might be extracted, but sufficient has already been quoted to show the high appreciation which is being accorded to M. Gounod's *chef-d'œuvre* on the part of our Belgian neighbours. It is scarcely necessary to add that the composer was most enthusiastically received, and, at the conclusion of the performance, became the object of a perfect ovation.

On the 10th ult., M. Gounod also conducted the "Trilogy" at Antwerp, where the "Association des Artistes Musiciens" had for some time past been preparing the work. The success here was again a brilliant one, so brilliant, indeed, that a second performance had to be given on the following Sunday before an audience quite as numerous as on the preceding occasion. Both performances are described as excellent ones, the choruses having been, it is said, even more finely rendered than at Brussels. The solos were in the hands of Mlle. Flament, Madame Schnitzler-Selb, MM. Warot and Séguin. In summing up his impression of the work after being present at the Antwerp performance, a Belgian critic says: "'Mors et Vita' presents the threefold advantage of being at once classical as regards its forms, novel in the adaptation of these forms to the individuality of its composer, and novel also as regards its harmonic texture, which abounds in ingenuity and happy inspiration."

The Seventh Annual Dinner of the South London Musical Club took place at the Holborn Restaurant, on Saturday, the 6th ult. The chair was occupied by Sir George Grove, D.C.L., Principal of the Royal College of Music, and amongst the visitors present were Dr. Stainer, Mr. Henry Gadsby, Dr. C. J. Frost, Mr. Stokoe, &c. Nearly 200 members of the Club and their friends sat down to dinner, the attendance being larger than on any previous occasion. Mr. Charles Stevens, the Musical Director of the Club, in proposing the health of the Chairman, said they were all very proud to see Sir George Grove in the chair that evening. The majority of those present were no doubt familiar with his literary work generally, but more especially perhaps with those excellent analytical remarks in the programmes of the Crystal Palace Saturday Concerts signed "G," which had done so much to familiarise the public with the works of the great masters. Sir George Grove, in reply, said that he was very glad to preside over an assembly of amateurs. He was himself a typical amateur. He had never received a musical education, but was brought up as an engineer. He then became Secretary to the Crystal Palace Company, and it was at that supremely happy time of his life that he began to write those remarks which had been alluded to so favourably by Mr. Stevens. In writing them he had endeavoured to acquaint other amateurs, searching out for themselves the secrets of the great masterpieces of music, with the impressions and the ideas they conveyed to him, and he was glad to feel that they had been of use to many. His principal duty, however, that evening was to propose the toast of the South London Musical Club, which he did with peculiar pleasure, because these great singing clubs represented to him the strong, sturdy British resistance which the country had made during the present century to foreign innovations. The introduction of foreign schools of music, which had been taken up by society and fashion, had pushed English music on one side, but the old Glee Societies and Clubs, like the South London Musical Club, exhibited the persistence of Englishmen in endeavouring to maintain an English School of Music. The great glee literature of England was a literature which, in many respects, the country should be proud of. It was very different from any other form of music existing abroad during the last century, and was the direct descendant of the contrapuntal style which obtained in old English Cathedral music. Societies like this exhibited also the pleasure many people took in the practice of the most delightful of arts, whose ordinary avocations were probably quite removed from art of any kind. He hoped the South London

Musical Club would continue to flourish. Mr. C. W. Welchman, the President of the Club, then gave a short history of its existence, and said that the affairs of the Club were in a most satisfactory condition. Eight Smoking Concerts and three Evening Concerts were given each year, and at the latter it was customary to engage a vocalist and an instrumentalist, preferably young and promising artists. It was proposed, during the present year, to offer a prize for a composition for men's voices, probably for two tenors and two basses, as the Club had recently obtained great success in performance of such works as Mr. Henry Gadsby's "Columbus" and Mr. Meadows White's "Song of the Little Baltung." Mr. Percy Davies proposed the Visitors, in a humorous speech, to which Dr. Stainer replied. As to the good which Societies of this kind did, it always struck him as a remarkable thing, especially in our great Choral Societies, that people should submit themselves to be lectured by a conductor for the sake of music. With respect to the Chairman, he had known Sir George Grove for about twenty years now, and it was at his invitation he had made his re-entry into London at a Crystal Palace Saturday Concert, where for the first time an organ solo was introduced. He (Dr. Stainer) would like to say a word on the vexed question of amateurs. Professional musicians owe a great debt of gratitude to amateurs, and he had himself recently refused to join a Society which had for its main object the drawing of a straight line between the professional and the amateur. He never wanted to see that straight line drawn. They (the South London Musical Club) had a very talented amateur as their Conductor in Mr. Charles Stevens, who, while being an amateur, had the experience and knowledge of a professional. Dr. Stainer concluded by wishing the Club the greatest possible success. Mr. Henry Gadsby also said a few words, and, on the retirement of Sir George Grove, took the chair for the remainder of the evening. The programme included a selection of glees and part-songs by the Choir.

The first Degrees of Doctor of Music at the University of London, have just been conferred on Mr. Wm. Henry Hunt, of Birkenhead, and Mr. Augustus H. Walker, of Brighton, after strict examinations by the Musical Examiners of the University, Dr. John Stainer, M.A., and Dr. William Pole, F.R.S. This University retains, like Oxford, the condition of a public production of the Doctors' exercises, and the two works, namely, a "Stabat Mater" by Mr. Hunt, and a "Requiem" by Mr. Walker, were accordingly performed in the theatre of the University on Saturday afternoon, the 20th ult., before the Vice-Chancellor and officers and a fairly numerous audience. The compositions were for eight voices and full orchestra, and were, we understand, of high character. There was a goodly array of singers, soli and chorus, and the orchestral accompaniments were effectively arranged for pianoforte (four hands) and harmonium. The composers conducted, and the performance was very creditable.

The following are the dates and particulars of the Examinations at the University of Oxford: 1. For the Degree of Doctor in Music, on Wednesday, October 13, 1886; 2. Second Examination for the Degree of Bachelor in Music, on Wednesday, October 13, 1886. In addition to the usual subjects, there will be required a critical knowledge of "Der Freischütz" (Weber), Symphony No. 5 (Beethoven). All exercises are to be sent to the Professor of Music, Sir Frederick A. Gore Ouseley, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

The *Times* of the 18th ult. says: "We are requested to state that Franz Liszt, during his forthcoming visit to England, can entertain no proposal for playing in public. He writes: 'I wish it to be understood that I come to London merely as a guest; my fingers are seventy-five years old, and Bülow, Saint-Saëns, Rubinstein, and Walter Bache play my compositions much better than my dilapidated self.'"

A PRESENTATION of a handsome marble clock and pair of vases was recently made to Mr. George Adcock, in recognition of the great services he has rendered to the cause of music in Loughborough for many years past.

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The members of the St. George's Glee Union gave their 20th Consecutive Monthly Concert on the 5th ult., at the Pimlico Rooms, Warwick Street. The first part of the programme was miscellaneous, songs being contributed by Miss Maud Leslie, Miss Blanche Murray, Mr. Charles Strong, and Mr. Theodore Distin. The choir, under Mr. Monday's direction, sang with good expression "Come, see what pleasure," James Elliott; "Gipsy Life" (Op. 29), Schumann; "In the lonely vale of streams," Callcott; and "When winds breathe soft," S. Webbe. The comic Cantata "John Gilpin," by George Fox, occupied the second part. The solos were well rendered by Miss Distin (in place of Miss Maud Cameron, absent through indisposition), Miss Blanche Murray, Mr. Charles Strong, and Mr. Theodore Distin. The choruses were well sung. Mr. F. R. Kinkeadly presided at the pianoforte.

The Finbury Choral Association gave the second of its winter series of Concerts on the 18th ult., at Holloway Hall. The works selected were Dr. Stainer's "St. Mary Magdalen" and Barnett's "Ancient Mariner," and both were rendered by the choir, numbering upwards of 200 voices, in an extremely creditable style. The solos were taken by Miss Bertha Moore, Miss Alice Heale, Mr. Kenningham, and Mr. Forington; and Dr. Stainer and Mr. J. F. Barnett conducted their respective works. The audience was large and enthusiastic, the Solo and Chorus in "St. Mary Magdalen," "He is not here," and the Quartet, "Around, around, flow each sweet sound" ("Ancient Mariner"), evoking much applause. Mr. J. P. Harding and Mr. F. J. Marchmont presided at the pianoforte and harmonium respectively. The Concert concluded with Mendelssohn's Eight-part Psalm, "Judge me, O God."

The second Concert of the Gravesend and Milton Choral Association, took place on Tuesday, the 16th ult., and proved highly successful. The programme was miscellaneous. Mr. J. T. Carrodus gave four solos on the violin, and his brilliant playing fairly entranced the audience. The vocalists were Miss Kate Drew, Miss Hope Glenn, Mr. T. W. Page, and Mr. Watkin Mills, all of whom were highly successful, many of the songs being encored. Mr. Howard Moss shared the duties of accompanist with Mr. J. Carrodus, Jun., and gave as a pianoforte solo, Bourrée, Op. 160 (Silas), in such excellent style that he was compelled to accept an encore. The members of the chorus contributed Prout's "Hail to the chief," Callcott's humorous glee "Jack and Jill," and Gladstone's "A wet sheet and a flowing sea," with great precision and effect, under the direction of Mr. C. K. Green, the Conductor.

The Organ Recital of Saturday, the 20th ult., at the Bow and Bromley Institute, was one of special interest, and was given before an audience which filled the room to overflowing. The organist was Mr. E. H. Lemare, F.C.O., who played organ music by Bach, Smart, Morandi, Guilmant, E. H. Turpin, and Salomé, with great effect, at once claiming the good opinion and hearty applause of his audience. Mr. G. A. Osborne's Duo for pianoforte and organ, arranged from his Sestet, was finely played by the composer as pianist, upon an instrument kindly and expressly lent by Messrs. Broadwood, Mr. E. H. Turpin taking the organ part. The work greatly pleased a critical audience, the composer being enthusiastically recalled. Miss Kate Flinn sang several solos effectively, Mr. Viotti Collins was the solo violinist, and Mr. Fountain Meen played the accompaniments.

MISS JANET ST. CLAIR gave an evening Concert in the Brixton Hall, on Tuesday, the 16th ult. The soloists were, in addition to the Concert-giver, who was very successful in her rendering of Braga's Serenade (violin obligato, Mr. S. O. Parrott), Miss Josephine Turner, Madame Antoinette Sterling, whose chief effort was Sullivan's "Lost Chord" (Organ obligato, Mr. H. Tonking), Mr. James Budd, Mr. J. Dalgety Henderson, and Mr. Donnell Balfie. Mr. S. O. Parrott's playing of De Beriot's violin solo "Scène de ballet" was highly meritorious, and Miss Elen Edridge gave an excellent rendering of two pianoforte solos, and also accompanied several numbers. Mr. C. S. Macpherson (pianoforte), Mr. H. C. Tonking (organ), and Mr. H. W. Austin (clarinet) were efficient in their respective solos. The Concert was well attended.

MR. A. BUHL (Principal of the Mendelssohn Academy of Pianoforte Music, Clarendon Road, Holland Park) gave three classical Concerts in aid of the poor of the parishes of St. Peter's, St. James's, and St. Mark's, Notting Hill, at the above institution, on January 27, 28, and 29. The programmes, from the works of Beethoven, Mozart, Mendelssohn, Schumann, Schubert, Buhl, Gollmick, &c., were excellently rendered and highly appreciated by critical audiences. Mr. A. Buhl as solo pianist, and Miss Adeline Dinelli as solo violinist, fully sustained their reputations. Miss E. Butterworth and Fraulein F. Gollmick gave finished interpretations of duets by Schubert and Schumann, and Miss Annie Mallows and Mr. Henry Prenton, the solo vocalists, were well received. Mr. Giuseppe Dinelli and Mr. Victor Gollmick officiated as accompanists.

The Gloucester Musical Festival is arranged to take place on September 7, 8, 9, and 10. The programme will include "Elijah," Bach's "Passion" (St. Matthew), "Mors et Vita" (Gounod), "A Song of Victory" (Hiller), "God is gone up" (Gibbons), "Hymn of Praise" (Mendelssohn), and "The Messiah." The novelties will be an Orchestral piece by Dr. Hubert Parry, a secular Cantata, "Andromeda," by Mr. Harford Lloyd, and a sacred Cantata, "The Good Shepherd," by Mr. W. S. Rockstro. The music committee has concluded engagements with the following artists:—Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Winch, Mr. Santley, and Mr. Watkin Mills. Mr. Done and Dr. Colborne will preside at the pianoforte and organ respectively, and Mr. C. L. Williams will be the Conductor.

MR. ISIDORE DE LARA gave the first of a series of three Vocal Recitals at the Steinway Hall, on Tuesday afternoon, the 16th ult. In addition to several ballads from his own pen, which scarcely need notice in this place, his programme included Sir Arthur Sullivan's composition "The Window; or, Songs of the Wrens," written some sixteen years ago to poems supplied by Tennyson, but never before performed in public. It is impossible to say anything in favour of the verses; except to indiscriminating admirers of the Poet Laureate they must appear puerile and devoid of meaning. But they have provided a vehicle for the utterance of some of our accomplished native composer's most graceful and charming ideas. In musicianly structure and fancy the songs are far superior to ordinary ballads; and were it not for the supremely silly words, they would doubtless be frequently heard at high class concerts.

MR. FREDERICK BEVAN gave a very successful Concert at Brixton Hall, on Monday evening, the 15th ult. The *bénéficiaire's* solos comprised Gounod's "Maid of Athens," Hatton's "To Anthea," and "The Vicar's Song," from Sullivan's "Sorcerer;" in each of which Mr. Bevan obtained warm applause. A song composed by the Concert-giver, entitled "The Fisher-wife's Vigil," was excellently sung by Madame Patey. The other vocalists were Miss Agnes Larkcom, whose singing of Bishop's "Lo, here the gentle lark" (flute obligato, Mr. W. L. Barrett) merited special mention, Miss Ethel Winn, Mr. Harper Kearton, Mr. Sidney Tower, and Mr. Robert Hilton; Miss Anna Lang (violin), and Signor Tito Mattei (pianoforte). The St. Paul's (Brixton) Choral Society sang part-songs, under the conductorship of Mr. W. Sexton, and Mr. Turle Lee accompanied.

At the first Examination for the degree of Mus. Bac. at the University of Oxford, the following satisfied the Examiners:—Bryan, E. V. E., Non-Coll., and of Lingfield, Surrey; Kæller, F., New College, and of Ryder Street, St. James's, London; Lawrence, H. M., Non-Coll., and Leeds; Lillingston, S. E. L., Hertford College; Lubbock, C. W., Balliol College, and Salcombe Regis, Sidmouth; Sherwell, F. H., New College, and of Brington, Bristol; Simpson, F. J., New College, and of Portobello, Midlothian; Stamps, F. W., Queen's College, and of West Bromwich; Trueman, H. J., Christ Church, and of Jesus Lane, Cambridge. Examiners: Sir F. A. Gore Ouseley, Bart., D. Mus., M.A., Christ Church, Professor, C. H. H. Parry, D. Mus., M.A., Exeter, Choragus; J. Varley Roberts, D. Mus., Magdalen College.

AN Evening Concert was given on the 18th ult. at Princes' Hall, by Miss Eugenie Sturmfiels, an accomplished young pianist, who was assisted by Mr. Josef Ludwig (violin) and Mr. Whitehouse (violinello); Miss Amy Sherwin being the vocalist. Miss Sturmfiels, after presiding very efficiently at her instrument in Haydn's Pianoforte Trio in C major, gave a very thoughtful and brilliant reading of Schumann's Sonata in G minor, for which she gained well-deserved applause. The lady also contributed pieces by Scarlatti, Chopin, and Nicodé, and was moreover associated with Mr. Ludwig in a capital rendering of Dvorák's interesting Sonata in F major for pianoforte and violin. Mr. Whitehouse played with admirable tone and perfect technique a "Czardas" by Fischer. The hall was well filled with a highly appreciative audience.

THE Crouch End Choral Society gave its second Concert of the twelfth season, at Christ Church School-room, Crouch End, on Tuesday, the 2nd ult., when Thomas Anderton's Cantata "Yule Tide" was performed. The choral numbers were rendered in a satisfactory manner, and the solos were sung by Miss Alice Parry, R.A.M., Miss Alice Long, Mr. George Micklewood, and Mr. Frank Ward, each of whom did full justice to the music. The second part consisted of Birch's Operetta "The Merrie Men of Sherwood Forest." Mr. C. W. Lovejoy presided at the pianoforte. A professional string quintet, under the able leadership of Mr. Zerbini, gave additional interest to the accompaniments. Mr. Alfred J. Dye, A.Mus., conducted as usual. The "Rose of Sharon" is announced for the third Concert in May.

THE members of the Upper Holloway Choral Society, conducted by Mr. E. Davidson Palmer, Mus. Bac., Oxon, gave their first Concert on January 28, in the Lecture Hall of Upper Holloway Baptist Chapel. The principal item in the programme was Schubert's "Song of Miriam," the soprano solo in which was sustained by Miss Edith Palmer. Miss Ballantyne accompanied on the pianoforte, and Mr. Edwin DREWETT, A.C.O., on the harmonium. The second part of the Concert was miscellaneous. Miss Palmer, Miss Agnes Wilson, Miss Edith M. Stephens, and Mr. James Blackney were the solo vocalists. A clarinet solo was played by Mr. A. W. Seager, and two violin solos by Miss Charlotte A. Wilkes were executed with such skill and artistic finish as to elicit the most hearty applause.

THE Dedication Festival at St. Agnes', Kennington Park, began on January 20. On the Sunday in the Octave, at the 11 o'clock service, Weber's Mass in G was sung, Miss E. Howes, Messrs. H. Green, J. Wint, and Plant being the soloists. On Monday, the 25th (the Conversion of St. Paul), a selection from Mendelssohn's "St. Paul" was given, under Mr. W. W. Hedgcock's direction, at a special service in the evening. The solos were taken by Madame Worrell, Miss A. Gatland, Signor Rizzelli, and Mr. Stanley Smith; Mr. Hedgcock being at the organ. The choruses were sung by the church choir. On Wednesday the Festival was brought to a close by the singing, before the altar, of Smart's Te Deum in F. Weber's Mass was repeated on Sunday, January 31.

THE Woodside Park Musical Society commenced its first season with a performance of Sir Sterndale Bennett's "Woman of Samaria" and Wilfred Bendall's Cantata "Parizadeh," on Thursday, the 4th ult., at Woodside Hall, North Finchley. This room, which has been recently built, is specially adapted for Concert purposes, its acoustical properties being very good. The solo vocalists were Miss Kate Drew, Madame Florence Winn, Mr. Reginald Groome, and Mr. Sidney Beckley. Mrs. G. J. Williams presided at the pianoforte and Mr. J. G. Callcott at the harmonium, the professional string quintet being led by Mr. Zerbini. Mr. Alfred J. Dye, A.Mus. (who has been appointed Conductor of the Society), directed the performance.

IT is with much regret that we record the death of Mr. Ricardo Linter, which occurred at his residence in Cheltenham on the 6th ult. Mr. Linter was the composer of numerous light pieces for the pianoforte, upon which instrument he was an accomplished performer. He also held an excellent position as a teacher, and was highly respected in the profession.

A CORDIAL welcome must be accorded to the new series of the *Musical World*, under the editorship of Mr. Hueffer, which appeared in an enlarged form, and at a reduced price, on the 2nd of January last. This weekly periodical, the oldest of all existing musical journals, having been established by Mr. J. A. Novello in 1836, has been contributed to by most of the ablest writers on the art, and forms a valuable record of all the principal musical events for many years back. It remained under the editorship of Mr. J. W. Davison until his decease; and now appeals to us with an increase of vigour in its pages which augurs well for its future. The new monthly musical journal, issued by Messrs. W. Morley and Co., entitled *Musical Society*, is announced to appear on the first of the present month, the contents including contributions by Mrs. Diehl, Mr. Walter Macfarren, Mr. Carl Mangold, and Mr. W. H. Cummings. Each number will contain a vocal composition, with reviews, criticisms of Concerts, the Drama, &c. It need scarcely be said that we wish every success to what promises to be an earnest worker in the cause we have at heart.

WE are glad to learn that Mr. Cowen's Cantata "Sleeping Beauty" is to be performed at a Concert of the Concordia Society, in Paris, on the 4th inst., the French version of the libretto having been undertaken by Mlle. Augusta Holmes. The short time elapsing between the production of this work at the Birmingham Festival and its presentation in the French capital is a proof that success in England is now promptly recognised even in a country where, until lately, not a note of English music had been heard. The same composer's "Language of the Flowers" is also announced for performance at one of Colonne's Concerts in Paris.

NINETEEN open Free Scholarships out of the fifty in the Royal College of Music become vacant at Easter, the Council having determined to prolong the time of the remainder for a year on the ground of merit. This fact has been notified to the municipal authorities of the United Kingdom, and 169 centres of examination have been appointed. We understand that 655 candidates have registered their names. These will be sifted by the Honorary Examiners in the localities, and those who pass will go up to the College for the final competition before the Director and Board of Professors on the 18th inst. and following days.

A MUSICAL Festival, on a large scale, has been arranged to be held in Toronto about the middle of June next. The works selected for performance are Handel's "Israel in Egypt" and Gounod's "Mors et Vita," in addition to which there will be a miscellaneous Concert and a Children's Festival Concert. The choir will consist of at least 1,000 voices, and the orchestra will comprise the best available players in the United States, as well as local executants. A guarantee fund of over 5,000 dollars has been raised to insure against loss. The rehearsals are now being carried on weekly, under the able conductorship of Mr. F. H. Torrington.

A CONCERT of the Bach Choir, under the conductorship of Mr. C. Villiers Stanford, will take place at St. James's Hall, on Thursday evening, the 25th inst. The programme will consist of the following works not hitherto performed at the Society's Concerts: "Gott ist mein König," Cantata for solo voices, choir, and orchestra (J. S. Bach); Hungarian Concerto (Joachim), for violin and orchestra, to be played by the composer; "Elegischer Gesang," for choir and orchestra (Beethoven); and the third part of Schumann's music to Goethe's "Faust," for solo voices, choir, and orchestra.

THE members of The Grosvenor Choral Society, gave a successful rendering of Prout's Cantata "Hereward," at their 168th Monthly Concert, held at the Grosvenor Hall, Buckingham Palace Road, on the 19th ult. The choruses, especially those for male voices, were well rendered. The soloists were Madame Merton Clark (in the absence through indisposition of Miss Maud Cameron), Mrs. Luff, Mrs. Woodhouse, Miss Bond, Mr. Iver McKay, Mr. Donnell Balfe, and Mr. A. Roach. Mrs. T. P. Frame presided at the pianoforte, and Mr. George Winney at the organ. Mr. David Woodhouse conducted.

THE concluding open monthly meeting of the session of the Society called "The Sette of Odd Volumes" was held on the 5th ult., at the Freemasons' Tavern. An interesting paper on Old Organ Music was read by Mr. Burnham Horner, containing a *résumé* of the work of the organists and composers of music for that instrument, principally in the last century, and dealing with the improvements of the organ from time to time, and the concurrent changes in the music adapted to its use. His Lecture was illustrated by Recitals from the compositions of Avison and Wesley on a chamber organ.

THE "Feast of Adonis" (Jensen) and the "May Queen" (Bennett), formed the chief part of the Concert programme of the Bedford Park Madrigal Society, given at the Club, Bedford Park, on Thursday, January 28. The solos were taken by Mrs. Mulliner, Miss Dumere, Messrs. H. Knott and A. J. Beck. In the second part Miss L. Hemery's playing of Ernst's "Elegie" (violin), and that of Mr. J. Field in Lachner's "Nocturne" (violoncello), were deservedly appreciated. Mr. C. J. Viner conducted, and Mrs. Von Veith and Mr. E. L. Haywood (R.A.M.) were the accompanists.

A VERY successful Concert was given on Saturday, the 13th ult., in the Albert Lecture Hall, Peckham. The principals were Miss Katherine Jones, Miss Annie Buckland, Miss Maud Leslie, Mr. F. Walter Crawley, Mr. Eeles, Mr. W. T. Skinner, and Mr. James Murch; Miss Fuller (violin), Mr. Szalewski and Mr. Ernest Miles (pianoforte). Several glees and part-songs were well rendered by a male-voice glee party. Miss Florence Shirley recited in an able manner "Curlew must not ring to-night." The Concert was under the direction of Mr. F. W. Crawley.

ON the 18th ult. the Choir of St. Mary's Parish Church, Balham, S.W., under the direction of Mr. H. W. Weston, A.C.O., gave the closing Weekly Concert of the season in the Parochial Schools. The room was crowded, and the Choir, among other things, sang Hatton's "Belfry Tower," Pissuti's "Spring Song," and Garrett's "Good night, farewell," in excellent style. Mr. Weston, who received an enthusiastic reception, played Raff's "L'Espiegle," and Mazurka (Op. 16, No. 2), by Scharwenka, the latter piece being encored.

A VERY successful performance of Haydn's "Creation" was given at the Highbury Athenæum, on Wednesday, January 27, in aid of the Choir Fund of St. Saviour's, Aberdeen Park. The chorus was composed of members of the Highbury Philharmonic and Crouch End Choral Societies, supplemented with a full orchestra. Miss Emily Buxton, R.A.M., Mr. Edwin Bryant, and Mr. Frank Ward gave a careful rendering of the solos. Mr. Fountain Meen presided at the pianoforte, and Mr. Alfred J. Dye, A.Mus., conducted.

THE Thirteenth Annual Festival of the London Church Choir Association, will be held at St. Paul's Cathedral, on Thursday evening, the 4th inst., when the sermon will be preached by the Bishop of London, and the offertory devoted (after payment of expenses) to the fund for the benefit of the widow and children of the late choirmaster, Mr. J. R. Murray. The anthem composed for the Association by Mr. A. R. Gaul will be sung, and the service conducted by Dr. Stainer, with Dr. Martin presiding at the organ.

THE North-East London Choral Society (Conductor, Mr. John E. West; accompanist, Mr. Louis B. Prout), gave an excellent Concert at St. Luke's Hall, Hackney, on the 1st ult., when Dr. J. F. Bridge's "Hymn to the Creator" and a miscellaneous selection were performed. A part-song, composed by John E. West, and a song, "The roseate hues," sung by Miss Lottie West, were well received by a large and appreciative audience. "Sing me to sleep" (Berthold Tours) was given by Madame Clara West, and unanimously redemanded.

MISS AGNES ZIMMERMANN will give a Pianoforte Recital at Princes' Hall, Piccadilly, early in March. The programme will include Beethoven's Sonata (Op. 101), Schumann's Fantasia in C (Op. 17), and selections from Bach, Rameau, Graun, Scarlatti, Chopin, Rubinstein, Meszkowski, &c.

THE ordinary monthly meeting of the North-East London Society of Musicians was held on Tuesday, the 16th ult., at the Grocers' Company's School, Hackney Downs, a Paper on Church Music being read by the Rev. E. T. Leach, M.A. The President (Mr. Ebenezer Prout) occupied the chair, and initiated the discussion that followed the reading of the paper, which was sustained by Mr. Arthur Trickett (Hon. Sec.), Mr. C. M. Gray, Mr. F. Bridge, Dr. Pringuer, Mr. C. E. Smith, Mr. Black, and Mr. Denham.

THE Annual Report of the Kyrle Society for 1885 announces that, in addition to much other useful work in consonance with the artistic object of the Association, the Choir has given several performances of the standard sacred musical compositions, the admissions to which have invariably been gratuitous. We sincerely hope that the appeal for funds to carry on this branch of the Society's efforts in the cause of popular education may meet with a liberal response.

THE Clapton Vocal Quartet (Messrs. A. W. Maycock, Henry Thom, S. C. Ratcliff, and Alex. H. S. Burnett) and friends held their first anniversary supper on Monday evening, the 1st ult., at the residence of one of the members. After supper the usual toasts were given and responded to with musical honours; and then an excellent selection of vocal and instrumental music was well rendered. Mr. W. M. Wait (Conductor and accompanist) presided at the pianoforte.

THE Kyrle Choir gave performances of "Elijah," on the 9th and 16th ult., in Whitefield's Tabernacle, Tottenham Court Road, and in Trinity Chapel, Poplar. At the first performance the soloists were: Miss Clara Hoschke, Mrs. Dean, Mr. Reginald Groome, and Mr. Albert Orme; at the second, Miss Clara Hoschke, Miss Jessie Dixon, Mr. Sinclair Dunn, and Mr. James Blackney. Mr. Stedman conducted, and Mr. E. H. Turpin accompanied on the organ.

MADAME A. H. WATKINS gave her fifth annual Concert in the Peckham Public Hall, on Monday, the 15th ult., when she was assisted by Madame Reichelman, Madame Lansdell-Sims, Miss Maud Cameron, Miss Clara Wilson, Messrs. Donnell Balfe, Wakefield Reed, L. J. Langmead, and Franklin Clive. Solo violin, Herr Polonaski; solo piano, Miss E. Hastings Warren. The audience was large, and the Concert successful.

ON the 15th ult., Miss Laura Willock read an able and valuable paper before the Educational Society at the Memorial Hall, Farringdon Street, on the Galin-Paris-Chevé (the French Tonic Sol-fa) system, in which she claimed special advantages in the use of numbered intervals both for class and harmony teaching. A discussion followed in which Mrs. Dr. Briant and others took part. Mr. E. H. Turpin presided over the meeting.

THE prospectus, for the fourth year, of the Stratford Musical Festival announces that a series of public Competitions will be held in the various branches of music at Stratford, in the month of May, on days to be hereafter named. The judges appointed are Messrs. W. H. Cummings, W. G. McNaught, and Ridley Prentice.

A CONVERSAZIONE was given in the Town Hall, Wandsworth, on Friday, the 5th ult., under the direction of Mr. Harry Dancey. The following artists appeared:—Miss Kate Fusselle, Miss Coyte Turner, and Mr. Frank May, vocalists; solo violin, Mr. H. C. Tonking; accompanist, Mr. Arthur E. Godfrey.

MR. EDWARD A. COOMBS has been presented by the members of the Beckenham District Choral Association, with an elegant silver-mounted ivory bâton bearing an inscription, as a mark of their appreciation of his honorary services as Conductor.

A NATIONAL Temperance Fête, in connection with the United Kingdom Band of Hope Union, will take place at the Crystal Palace, on Tuesday, July 13. The adjudicator in the choir contest is Dr. Stainer.

SPOHR'S Sacred Cantata "The Christian's Prayer" was sung at the Festival Service at St. John's Chapel, New York, on the 7th ult.; Mr. George F. Le Jeune, Conductor.

At the recent higher examinations held at Trinity College, London, Elizabeth Firth gained the position of associate pianist, and Francis Victor Lewis was awarded honours in harmony. Both are pupils of Mr. James J. Monk, Liverpool.

A CHORAL Competition and Tonic Sol-Fa Festival is announced to take place at the Crystal Palace on Saturday, June 5, the adjudicators being Dr. Bridge, Messrs. Joseph Barnby and Ebenezer Prout.

## REVIEWS.

*Handbook of Musical Biography.* For the use of General Readers and Schools. By C. A. Caspar and E. M. Patmore. [George Bell and Sons.]

HAD we met with such positive misstatements and extraordinary remarks upon the genius of composers as Messrs. Caspar and Patmore have gathered together anywhere but in a "Handbook" for the use of students, we should unquestionably have placed them amongst our "Curiosities of Musical Criticism." But so pretentious a work demands a notice in our reviewing columns; and although we find it difficult to treat the book seriously, therefore, we will do the best to place our readers in possession of the nature of its contents. Divided into several sections, the composers—or at least those whom the authors consider worthy of the honour—representing the various schools are dismissed usually with a few lines; some, however, such as Handel, Gluck, Mozart, Beethoven, Weber, &c., having two or three pages devoted to a notice of their career. As a specimen of the shorter biographies, we may mention that of Tallis, who was, we are told, "a great favourite at the Court of Queen Elizabeth," and "the composer of the 'Evening Hymn.'" The more lengthy ones are replete with original remarks, the most extraordinary of which perhaps are upon the modern German writers; the compositions of Wagner, we are informed, being "all of them more or less clever reminiscences of Gluck and Weber, with a despicable Meyerbeer's noisy instrumentation." Raff has only about three lines and a half, recording the fact that he was "an eccentric writer in the style of Schumann." But the various errors scattered throughout the work surprise us more than the absurd criticisms upon the styles of the composers, because any of the numerous books which are said to have been consulted could at least have set the authors right as to facts. Handel, for example, is said to have written "The Beggars' Opera"; Wagner to have died in 1884; Counterpoint to be "the art of composing fugues"; Cipriani Potter to have been a pupil of Mozart (although Mozart was dead before Potter was born); Weber to have died at the house of "Sir Henry Smart"; and John Barnett to have taken lessons of Dr. Samuel Arnold, the truth being that Dr. Arnold died in the year that Barnett was born. "History," it is often remarked, "repeats itself." Let us hope that such "history" as we are here furnished with may falsify the proverb.

*Novello, Ewer and Co.'s Music Primers. Organ Accompaniment of the Choral Service.* By J. F. Bridge, Mus. Doc. [Novello, Ewer and Co.]

NOTWITHSTANDING its late appearance, we are inclined to think this little treatise will prove as useful and popular as any of Messrs. Novello's Primers. At first sight it might seem that Dr. Bridge's task was uncalled for, since any one who has practical knowledge of the organ should *ipso facto* be able to accompany at least an ordinary service. But that such is not the case will be within the experience of all who attend church or chapel. It is by no means a rarity to hear a good performance of a Fugue of Bach, or a Sonata of Mendelssohn, and a wretched and inartistic accompaniment by the same player, who may be intent upon displaying his technical skill rather than supporting the choir and congregation by judicious use of his instrument. It is not, however, to those who know the way and do it not that Dr. Bridge chiefly addresses himself, but to those who, while still in a state of pupillage, are called upon to fulfil active duties, and therefore need counsel and suggestion as to the performance of the same. We have no hesitation in saying that to such this Primer will prove extremely

valuable. The instructions for the proper "filling in" of the harmonies, for example, are excellent, and if obeyed would save those among a congregation who happen to possess refined musical tastes, the pain caused by hearing terrible progressions of consecutive fifths, awkward leaps in the pedals, perpetual pumping of the swell pedal, and other amateurish imperfections. We had marked several passages for quotation, but we think enough has been said to recommend the work, and, without necessarily expressing agreement with everything laid down, we venture to assert that the young organist who takes Dr. Bridge as an infallible guide, and obeys his directions implicitly, will not go far astray.

*Come, all ye Nymphs and Shepherds gay.* Part-song. Words by Wioni. Composed by W. G. Alcock, F.C.O. [Novello, Ewer and Co.]

THIS Part-song, dedicated to the members of the Twickenham Choral Society, is effectively written for the voices; and, although somewhat unduly lengthened, may be conscientiously recommended to all who appreciate refined and unpretentious music. The pianoforte part is an important portion of the composition, but presents no difficulty even to an average performer. The phrase commencing "And listen how the carols flow," with its graceful accompaniment, is an excellent point.

*Stars of the Summer night.* Serenade. Words by Longfellow.

*Flow down, cold rivulet.* Song. Words by Lord Tennyson. Composed by J. H. Walker. [Novello, Ewer and Co.]

ANY composer who chooses for musical colouring such well-known poems as the above, must inevitably bring his work into comparison with that of some of the most celebrated artists of the time; yet with a full knowledge of the songs to the same verses which have preceded those now before us, we conscientiously give high praise to the graceful and musicianlike settings of Mr. Walker. Of the two, we prefer, perhaps, the first on our list; but both are melodious, vocal, and well harmonised; although we are inclined to think that in each song it would have been better if the triplets in the pianoforte accompaniment had been occasionally broken. We may say that the frequent changes of key are in every case most effective, and in happy sympathy with the poetry.

*Music Study in Germany.* From the Home Correspondence of Amy Fay. [Macmillan and Co., 1886.]

MISS FAY'S pleasant and enthusiastic descriptions of her life and "Music study" in Germany, in her home letters to her family, bear the stamp of American keenness of perception, allied to an almost childish freshness and artistic charm. Her criticisms of the individualities and performances of the great artists of the day, in all branches of music, are clever, original, and spirited. The style is clear and easy, never deviating from the open, unaffected simplicity of a girl anxious to give her honest impressions of a new life and country to her family in her letters, and it never even borders upon pedantry. Her letters also display her earnest and single-minded pursuit of her art, in the face of difficulties and loneliness. Through them, too, comes many a breath of her extremely good business capacity and truly American faculty of attracting notice and making friends. The book also contains much valuable information concerning conservatoires and the different methods and "schools" of pianoforte playing in Germany. The main interest in the book lies, however, in Miss Fay's interesting and graphic descriptions of the individualities and surroundings of the great musicians with whom she came into contact—"names familiar in our mouths as household words"—and with the owners of which but a small portion of her readers have any chance of becoming acquainted in their daily life and work. Tausig, Kullak, the Wiecks, and Clara Schumann, Deppe, the Abbé Liszt, and the like stand out (to quote her own refreshing simile), with all the distinctness of a stereoscopic picture. And if her expressions are sometimes slightly over tinged with roseate light and a somewhat exaggerated admiration and "gush," we can only say with Cherbuliez: *Pour admirer assez, il faut admirer trop et un peu*



*d'illusion est nécessaire au bonheur*, a line quoted by the authoress on the title page, perhaps in unconscious self-justification. Altogether, the volume is a bright, clever, readable sketch of German life and society, and a welcome addition to the musical literature of the day. And we heartily echo Sir George Grove's wish, expressed in a Preface to the book, that Miss Fay will some day give us an equally charming and faithful account of music and life in the States of America.

*What is Art?* By James Stanley Little.

[W. Swan Sonnenschein and Co.]

SEYMOUR HADEN's assertion that "Art is not a learned profession"—one of the quotations on the title-page of this volume—seems to have been the text on which the author has discoursed in that free and caustic style which makes his work rather a defiance of, than an appeal to, public taste. We may, perhaps, be inclined to say that his remarks would have had greater weight had they been more temperately worded; for although he tells us in the Preface that his book is "from beginning to end an outcry against oppression and prejudice," some readers may even believe that in many pages the author displays the very "oppression and prejudice" that he complains of. There is nothing new in the charge against literary men that, as a rule, they have but a slender knowledge of music; but if, in writing of art, they include this subject, knowledge is absolutely necessary in order to give due effect to their observations. When, for instance, in declaring that inherent cunning of hand or voice has nothing to do with genius, the author of this work, amongst other questions, asks, "Otherwise, why is not the sweetest warbler of ballads a Mendelssohn?" or when he says "The musician has his chromatic scales and his tones and semitones," although we know perfectly well what he means, the manner in which he expresses himself is just such as to make us feel that he only ranks music amongst the fine arts because in the present day he must do so; but that as a powerful agent in the intellectual advancement of the masses, in his heart, he places it far beneath painting, sculpture, or poetry. Apart from these considerations, however, we have nothing but praise for the book. It is true that there may be nothing in it that every true artist has not felt throughout his years of toil, with what we may term the "outer world" for his critics; but the thoughts are so eloquently expressed as to ensure the attention and appreciation of all who believe in the high mission of art. We select, for example, the following, where, after explaining the difference between the scientist and the artist, the author says: "No picture can be capable of satisfying in a sustained manner the subtle refinements of the higher intellect which is not content to leave much unsaid, merely indicating this by hints and suggestions. Pictures whose aim is solely to act as keys to the conclusions of the botanist, meteorologist, or geologist, are useful doubtless as such, but should never be ranked as high art, or, in fact, as art at all, in the sense in which the word has been used, and will continue to be used in these pages. Art is an interpreter, not a transcriber: a suggester, not a realiser. Art does not, or should not, attempt to rival nature, to equal nature even; its aim should be to stamp the mind of one who has looked at nature sympathetically upon canvas. A thinker goes alone to a landscape, and looks at it with eyes which bring to him all manner of yearnings and aspirations. If he be a poet, he puts these thoughts into words; if a painter, upon canvas; and so he enhances the natural beauty of a landscape for ever, which to the unimaginative would only suggest so much prettiness. He thus helps weaker mortals to see and to feel the grand thought-inspiring capabilities inherent in nature, and he registers his own thoughts for others to revel in, and, may be, to enlarge upon." We must do our author the justice to say that he tells us: "I am now and hereafter in this work concerned directly with art as painting"; but as he insists upon constantly indicating the real mission of a composer, we are bound to take notice of his remarks; and more especially, then, as a proof of the place he would assign to the heaven-born tone-poet, we quote the following:—"It is true the musician can command a certain force denied to the painter, in that he can call to his aid the organs of sound.

But this gain is, to my mind, by no means a compensation for the more potent disabilities I have enumerated." These "disabilities," we may say, are stated to be the impossibility of representing tangible form and colour, and the incapacity of doing more than simulate sounds, "such as the rushing of the brook, the warble of the birds, or the crashes of natural forces." But to continue our extract: "Sound is, after all," he says, "a far lower and less subtle sense than sight. Language is a poor vehicle for the expression of thought; and music, although a much higher medium, is also lacking in the elements which would make it possible for it to claim pre-eminence." Here we have music classified from a painter's point of view. Now Thibaut, whose Essay on "Purity in Musical Art" has become well-known in this country through an English translation, says: "I could never grow old in spirit if a kind destiny were to preserve to me all my life-long an unimpaired enjoyment of fine music." Were there real truth in the disparaging observations upon music in the work under notice, men of high intellect, like Thibaut, would rather pray for an "unimpaired enjoyment" of an art which can represent, rather than suggest, to the mind. Mr. Little should be told that "simulating" sound is the very lowest department of music.

*The Organ Works of John Sebastian Bach.* Edited by J. F. Bridge and James Higgs. Book V. [Novello, Ewer and Co.]

THE present instalment of this very valuable edition of Bach's imperishable organ works contains the last three of the sonatas or trios for two manuals and pedal. Though usually included in the organ works, Spitta tells us that, according to the original MSS., they were intended for the pedal clavier with two manuals. "In his organ music proper Bach turned to account much of his chamber music. But he took care not to transfer the forms without alteration and in their entirety. In contrast to Handel, he never ceased to regard the organ as devoted to the service of the church." But we no longer possess claviers with two manuals and pedals, and the trios can only be played upon the organ. For technical practice their value cannot be over-estimated, while as abstract music we cordially agree with Spitta, who says that they are fully equal to the violin sonatas "in wealth of ideas, in interesting working out, in masterly treatment of the three-part writing, and in sharpness of contrast between each other." It need only be added that the careful fingering and pedalling of Messrs. Bridge and Higgs render this edition specially useful, while the student cannot fail to profit by the terse and clear synopsis of the works.

*An Appendix to the Service in G.* By Gerard F. Cobb. [Novello, Ewer and Co.]

THIS appendix to Mr. Cobb's excellent and thoughtfully-written service contains the "Benedictus qui venit," "O Salutaris," and the "Agnus Dei," which, though not in the Prayer Book, are now extensively used in the Eucharistic Service; also a setting of the "Nunc dimittis," for use in the same office. The musical merit of these is quite equal to that of the other portions of the service, the "Agnus Dei" being especially pleasing.

*Original Compositions for the Organ.* No. 48. *Sonata in D minor.* By Charles H. Lloyd. [Novello, Ewer and Co.]

It is not often, even in these days of activity in a branch of art once sadly neglected, that we meet with so meritorious a work for the organ as Mr. Harford Lloyd's Sonata. Of course, the known ability of the composer excited high expectations, and an examination of the music more than realised them. The first movement, in symphonic form, is distinguished by breadth and energy, and the brief *Andante sostenuto*, in B flat, with an episode in G flat, is very charming. In place of a fugue as a finale, Mr. Lloyd gives us a *quasi minuetto*, in D major, containing some clever writing, but generally quiet and dignified rather than brilliant. The composer has not piled up difficulties unnecessarily, and his work is therefore within the means of ordinarily competent players.

*Notturmo in B flat.* For the Pianoforte. Composed by G. J. Rubini. [E. Ascherberger and Co.]

WHATEVER praise is due for writing a melodious and easily playable little Sketch for the pianoforte, has certainly been earned by the composer of this graceful Notturmo. There is no attempt at what is termed "treatment" of the themes; but the passages lie well under the hands, and the piece may be conscientiously recommended both to teachers and pupils.

*Soft Voluntaries for the Organ.* By George Calkin. Book VII. [Novello, Ewer and Co.]

HERE we have six short pieces of two pages each, all, as the title declares, intended for soft stops, but well contrasted with one another. They are written with much elegance and refinement of style. Some of them might have been signed by Henry Smart, and higher praise than this it is impossible to bestow.

#### FOREIGN NOTES.

THE recent hostile demonstrations directed against the appearance at one of the Berlin Philharmonic Concerts of M. Saint-Saëns, on the part of an ultra-patriotic section of the audience, have since been followed up, in a negative sense, at Bremen, Dresden, and Cassel by the French artist being requested to cancel his engagements entered into with Concert entrepreneurs in those towns. At Prague, too, where M. Saint-Saëns's Opera "Henry VIII." had been in full preparation at the Stadt-Theater, the performance of that work has been abandoned at the last moment. That the wrath of German "patriots" is directed solely against the injudicious public utterances of the artist in question, and in no way against French art as such, every impartial observer knows; but its manifestations, however ephemeral they may be, are, nevertheless, regrettable and somewhat disappointing to the friends of the fatherland of symphonic music. Respecting the "Lohengrin" question in Paris, M. Ernest Reyer writes, in the *Journal des Débats*:—"The scheme of a 'Lohengrin' première at the Comique has tumbled into the water, but will be fished out again sooner or later. We regret this momentary solution of the Wagner question the less, since we should only have had a curtailed version of the work at the Comique. After the lapse of some little time, Wagner's Opera will be brought out in its entirety at one of our theatres, where mistaken patriotism does not enter into calculations, and it will then be applauded as though it were a work by Mozart or Weber." There is some probability of M. Reyer's prediction being soon realised. It is stated in the *Revue Wagnérienne*, and other journals, that the well-known impresario M. Schurmann will produce "Lohengrin" during the months of May and June next at the Eden Theatre of Paris, with a company of Austrian artists, and in the German language. Should the venture be successful, other works of the poet-composer are to follow. It remains to be seen whether M. Schurmann has not been too sanguine. Meanwhile, there was a performance on the 14th ult., at the Eden Theatre, of the music of the first act of "Die Walküre," as forming part of one of M. Lamoureux's Subscription Concerts, which has created an immense enthusiasm, and thus the much vexed Wagner question would seem to be gradually solving itself in the French capital, as it has done long since elsewhere.

The Archbishop of Lyons has addressed a letter to M. Massenet, strongly condemning the performance in that town of that composer's Opera "Hérodiade," which he characterises as a travesty of the personality of St. John the Baptist and a perversion of Biblical history. "Hérodiade," it will be remembered, was first brought out some years since at the De la Monnaie, of Brussels, where it almost monopolised an entire season.

A happy idea has occurred to Herr Munkacsy, the eminent painter, residing in Paris. At the salon where his new picture, representing the dying Mozart listening to the strains of his Requiem, is just now being exhibited, the artist lately caused that immortal composition to be performed in the presence of a select audience, doubtless greatly enhancing thereby the intensity of the impressions to be derived from the contemplation of his picture.

M. Ambroise Thomas, the composer of "Mignon" and of "Hamlet," is engaged upon a new operatic work, entitled "Miranda," which is to be brought out at the Paris Opéra. The libretto is from the pen of M. Jules Barbier, and the subject is borrowed from Shakespeare's "Tempest."

Hector Berlioz's Opera "Benvenuto Cellini" is about to be revived at the Paris Opéra Comique, with M. Talazac in the title part.

According to an arrangement made between the Town Council of Paris and the directors of the Odéon Theatre, the latter have agreed to reserve ten afternoon performances of opera during a season for the special admission of sixteen hundred children from the elementary schools of the capital. The operas performed are to be standard works, and the sum paid by the council for this arrangement is to be 15,000 francs.

M. Pa-decloup, the celebrated Conductor of the now extinct Concerts Populaires of Paris, has just opened a course of instruction in concerted instrumental music in the French capital which is attracting a great number of pupils.

The technical direction of the forthcoming performances at Bayreuth of "Tristan und Isolde" and "Parsifal" has been entrusted to Herr Kranich, of Darmstadt, a pupil of the late Herr Brandt, who so distinguished himself in the management of the scenic and mechanical contrivances at the "Festspiele" of 1876. The following are the names of artists who will fill the principal parts in both the above-mentioned works during this year's "Festspiele"—viz., Mesdames Amalia Materna, Therese Maiten, Rosa Papier, Rosa Sucher; Herren Betz, Anton Fuchs, H. Gudehus, Albert Niemann, F. Planck, Th. Reichmann, Emil Scaria, Gustav Siehr, Heinrich Vogl, H. Wiegand, and Hermann Winkelmann—a goodly array, truly, of first-rate artists, considering the very limited number of "principal" characters represented in "Tristan" and in "Parsifal."

In the January number of the *Bayreuther Blätter*, a number of letters written by Richard Wagner are published for the first time, containing interesting references as to the history of the foundation of the "Festspiele," the erection of the Bayreuth Theatre, and kindred subjects, all of them worthy the notice of the many admirers of the master. The present year, it will be remembered, is the tenth after the first production of the "Nibelungen" Tetralogy at Bayreuth.

The *Monatshefte für Musikgeschichte* has unearthed the following critique on Richard Wagner's first Symphony produced at the Leipzig Gewandhaus on January 10, 1833, contained in the *Allgemeine Musikalische Zeitung* of that period, viz.:—"The new Symphony of the youthful R. Wagner (he is barely twenty) was, with the exception of its second movement, most favourably received by a very numerous audience, as indeed it deserved to be. We should scarcely be able to say what more could be expected from a first essay in this exalted art-form, unless indeed our demands exceeded all reasonable bounds. The work may be considered the result of much application, while the imaginative powers displayed in it are by no means small; its peculiar construction betrays originality of thought, and the entire work, in fact, evidences so much genuine and earnest exertion in the right direction that we can only regard this young man with hopeful anticipation for his future. Although his manifest endeavours to remain true to himself as yet cost him some considerable efforts, and although his use of orchestral effects lacks at present the necessary experience . . . these are shortcomings which continued application to his art will soon obliterate. That which Herr Wagner already possesses cannot be acquired at all, since it must be born within the soul."

A "cyclos" of Wagner's stage works, ranging from "Rienzi" to the "Ring des Nibelungen," has just been completed at the Leipzig Stadt-Theater.

A Symphony in F, by Eugen d'Albert, has just been produced with much success at one of the Philharmonic Concerts of Berlin.

Mendelssohn's first operatic work, "Die Hochzeit des Camacho," was produced on the 9th ult., at a Concert of the Berlin Opern Verein, under the direction of Georg Bloch. The work was originally performed on April 29,

1827, at the Berlin Schauspielhaus, after its original libretto (by Carl Klingemann) had been rewritten by the Freiherr von Lichtenstein for that purpose.

This year's Music Festival of the Lower Rhine will take place from the 13th to the 15th day of June, at Cologne, under direction of Dr. Wüllner, the able successor of the late Ferdinand Hiller at the Conservatorium of that town. Among the principal works announced for performance, are Brahms's new Symphony, Handel's Oratorio "Belshazzar," the *Finale* from the first act of "Parsifal," and the Ninth Symphony.

A monument is to be erected on May 31 next, to Joseph Haydn, at the Esterhazy Gardens of Vienna. The statue of the composer is from the chisel of Herr Natter, the well-known Austrian sculptor.

Victor Nessler's Opera "Der Trompeter von Säckingen" has now been brought out at the Vienna Hof-Theater, and is likely to prove the principal success of the season at that establishment. "The enthusiastic reception accorded to this opera," says the *Vienna Fremdenblatt*, "may cause some surprise, since its musical value is but slight. The fact, however, remains, and can only be accounted for as being the result of a reaction against the unsympathetic oriental or antediluvian subjects treated of in modern opera, while the love of melody, pure and simple, doubtless also forms an element in the success achieved by the work."

The French normal diapason is to be definitely introduced on the 1st inst. at the Imperial Opera of Vienna.

Beethoven's Ninth Symphony has recently been performed four times within the space of one week at Königsberg, under the direction of Herr Laudien. The great work had been most carefully rehearsed for months previous, and the unprecedented homage rendered to it in the present instance is said to be owing to the equally abnormal demand for tickets of admission on the part of the Königsberg public.

Strauss's new operetta "Der Zigeunerbaron" (The Gipsy-Baron) was performed for the first time on the 5th ult., at the Friedrich-Wilhelmstadt Theater, of Berlin, and met with a most favourable reception.

At the Eighth Gürzenich Concert on the 9th ult., at Cologne, Johannes Brahms conducted his new Symphony in E minor, and played the solo part in his Pianoforte Concerto in D minor. The same Concert also included a performance of Brahms's "Song of Destiny." Respecting the new Symphony (the fourth of its gifted composer), Dr. Hanslick points out the fact, in the *Neue Freie Presse*, of Vienna, that the work is remarkable for its key, for, curiously enough, neither Mozart, Beethoven, Schubert, Mendelssohn, nor Schumann have produced a symphony in E minor. The new work appears, however, to be a remarkable one in other and more important respects also, and has been received with great enthusiasm by German audiences wherever it has been produced. The *Wiener Musikalische Zeitung* furnishes an interesting *resumé* of the critical opinions expressed in leading Austrian papers on the subject, while Herr Otto Lessmann, of the Berlin *Allgemeine Musikzeitung*, expresses his estimate of the work in these words: "It is not bestowing too much praise in pronouncing it the most important production in orthodox symphonic form since Beethoven."

Victorien Joncières's "Le Chevalier Jean," so successfully brought out at Cologne some time since, is being actively rehearsed at the Royal Berlin Opera, where it will shortly be produced.

Victor Massé's opera "Une nuit de Cléopâtre" was recently brought out with much success at the Hamburg Stadt-Theater.

A new opera, entitled "Merlin," by Carl Goldmark, will shortly be first produced at the Vienna Hof-Theater. The composer is said to have been engaged upon this work for the last ten years, and its performance is looked forward to with much interest in the Austrian capital.

A monument is to be erected at Königsberg to Carl Löwe, who exercised an important influence upon the development of the modern German *lied*, more especially as regards the "ballade," and whose compositions generally are just now experiencing a distinct revival in the Concert-rooms of the Fatherland.

During a recent short stay at Venice, Franz Liszt was prevailed upon to play a few pieces at the Salon of the

Countess Hatzfeld, amidst an enthusiasm on the part of his audience proportionate to the exceptional nature of the event, the opportunities of hearing the veteran Maestro, even in private circles, being now of very rare occurrence.

Signor Lamperti, the *impresario* of the Apollo Theatre at Rome, brought out Beethoven's "Fidelio" on the 4th ult.—the first production of that immortal masterpiece in Italy, according to the assertion of Continental journals. We can hardly believe the latter statement to be correct.

A somewhat curious story has lately been making the round of Italian papers. It appears that, in December last, there was found in one of the carriages of the express train running between Venice and Bologna, what proved to be the manuscript of a complete opera, fully scored, and, according to the opinion of competent judges, possessing considerable musical merit. According to an indication contained in the manuscript, both libretto and music are by the same author, whose name, however, does not appear. The parcel has been handed to the police authorities of Venice, but, despite the currency which the story of its discovery has obtained, the "poet-composer" (who must needs be a genius to be so indifferent about the matter!) has not, as yet, claimed his property.

Operas in modern Italy, it should be remembered, however, are, in most instances, a species of mushroom growth. There are, on the average, some sixty new operatic works actually brought out at Italian theatres in the course of a twelvemonth, not to reckon those that are composed during that period but never performed, and the number of which must be very considerable. So prolific indeed is the production in this branch of the art, that aspiring young Maestri are beginning, it would seem, to make their *début* before the public with two operatic works—to choose from, as it were. Thus we read in Italian journals: "The Maestro Giuseppe Pastore, a hitherto entirely unknown composer, has just completed two new operas; one in two acts, entitled 'La Caverna meravigliosa,' the other in three acts, called 'Una Lucrezia toscana.'"

A new opera by a Portuguese composer is, on the other hand, a comparatively rare production. We record the recent first and very successful performance at Lisbon of a comic opera, "A Garra de Leão," the libretto from the pen of Francisco Palha, the music by Francisco de Freitas Gazul.

Notwithstanding a very indifferent performance, a new opera by E. de Michalowich, entitled "Hagbarth und Signe," obtained a great success upon its recent first production at the Theatre of Buda-Pesth.

Wagner's "Die Meistersinger" was produced for the first time at the Metropolitan Opera House of New York, in January last, and elicited much enthusiasm. Herr Fischer sang the part of *Hans Sachs*, Herr Stritt that of *Walther von Stolzing*, and Frau Kraus that of *Eva*.

Under the title of "L'œuvre dramatique de Richard Wagner," a volume containing an analysis of the music dramas of the Bayreuth master is about to be published in Paris, from the pen of MM. Albert Loubies and Charles Malherbe.

A second edition has just been issued at Berlin of Dr. Langhans' very thoughtful little volume on the cultivation of musical taste, entitled "Das musikalische Urtheil und seine Ausbildung durch die Erziehung."

M. Victor Wilder has completed his French version of Wagner's drama "Tristan und Isolde," and the work is now in the press. The accomplished translator is at present engaged upon rendering a similar service to his countrymen in regard to the same master's gigantic "Nibelungen" Tetralogy.

We have received the first numbers of a fortnightly journal, *Musikalische Jugendpost*, published at Cologne (P. J. Tonger), and devoted to the musical instruction and entertainment of young folks. Appropriate pianoforte and vocal pieces are appended to each number, and the new publication appears to fully deserve every support in the quarter for which it is intended.

At Paris died, on January 30, Adolphe Gustave Chouquet, Conservator of musical instruments at the Conservatoire, and author of a very meritorious "Histoire de la musique dramatique en France." Chouquet was born at Havre on April 16, 1819.

## CORRESPONDENCE.

CHARLES DIBDIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In proposing to amend one or two of the statements in Mr. Barrett's contribution on this subject to your latest issue, I have no desire to disparage that interesting and valuable paper. The errors are chiefly those of his precursors in the field, but their endorsement by so able a writer in so important a magazine furnishes an appropriate opportunity for remarking on them.

Hogarth is, I think, first responsible for the statement that Garrick procured Dibdin's discharge from Covent Garden Theatre on account of his desertion of Miss Pitt. Dibdin left Covent Garden in 1768, in which year he composed "The Padlock" for Garrick, and acted in it at Drury Lane. Charles Dibdin the younger, and Tom Dibdin, were born in 1768 and 1771 respectively, so that the desertion of their mother could not very well have preceded the latter date. Dibdin's dismissal from Drury Lane was in 1774, in which year it seems probable that he also separated from Miss Pitt. It was in that year that Charles Dibdin the younger was adopted by his uncle. It is not unlikely, therefore, that there was a connection between the two events, as Garrick (who was Tom Dibdin's godfather) had always been and continued friendly to Miss Pitt. Garrick probably procured Dibdin's "dismissal" from Covent Garden; but, if so, it was by tempting him to the rival house. Dibdin did not return to Covent Garden till 1778, and when he left it again Garrick was dead.

Mr. Barrett states Dibdin had a large family by Miss Pitt. I am not aware that there were any children besides the two already named. There is no reason to think the connection lasted more than six or seven years at the utmost (1767-1774), and this period scarcely admits of a very large family.

So far as I am aware, Hogarth is the first and only authority for the "first wife," who is also stated to have had several children. Dibdin having been born in 1745 (the commonly-assumed date), he cannot have been more than twenty-two years old when he deserted her. Mr. W. H. Husk, writing in 1870, says, "I cannot find any evidence proving whether C. Dibdin was or was not married to Miss Pitt, the mother of his two well-known sons, Charles and Thomas. If he did not marry Miss Pitt, who was the first (unnamed) wife, by whom 'he had five children, who all died infants?' Tom Dibdin, in his 'Reminiscences,' says that his father was followed to his grave by himself, his brother Charles, John Taylor (of the Sun), and a medical gentleman. Now, it is not usual, I think for widows, particularly second wives, to call in their husbands' natural children to perform such a duty, although of course there may be exceptions." To this I would only add that the attitude throughout the affair, of the morally fastidious Garrick, goes far to strengthen Mr. Husk's theory. He was not the likeliest man to smile on an illicit union, or bitterly resent its abandonment.

The date of the "Shepherd's Artifice," given as 1762, is Dibdin's own statement. Genest, however, gives the date of production as 1765, and this is almost irresistibly confirmed by the published libretto bearing the same date. If so, Dibdin was twenty when it was produced, although he most emphatically says seventeen—unless, indeed, we are astray as to the date of his birth. We have to choose between two statements, one of which apparently must be wrong. I do not pretend to decide the matter which could only be disposed of by certain evidence of the date of birth. But if seventeen was the age of the composer of the "Shepherd's Artifice," Dibdin's connection with Miss Pitt was formed before he was twenty. It is worthy of note that at least one contemporary record of his death gives the date of his birth as 1748. Some of your Southampton readers would settle an important point if they could discover the register containing the record of Dibdin's baptism. He seems to have been systematically astray as to the early dates of his life as he assigns "Love in a City" to 1764, not 1767, which appears to be the proper date.

The interesting discovery for which we are indebted to Mr. Barrett, in reference to Dibdin's life at Winchester, further illustrates this point. The boy is admitted Junior Chorister in June, 1756, at which time he was in his twelfth year, if born in March, 1745. Dibdin, however, says he came under the charge of Mr. Fussell when he was nine. With regard to the absence of Dibdin's name from Winchester College books—is this conclusive proof that he received no instruction there? Is not some provision usually made for the education of cathedral choristers? If so, it would be well to ascertain what provision is and was made at Winchester.

The authorship of "The Trip to Portsmouth" is given to Dibdin, but he himself says it was written by G. A. Stevens, and elsewhere calls it "a poor rickety thing, in which there were some decently written songs which I set." Some of the verses are obviously not by Dibdin, while others are very much in his manner. Hogarth gives a number of them in his collection, but that does not amount to much, as he also includes poems by Garrick, Bickerstaff, Burns, &c. Even if the songs were Dibdin's, it is doubtful if they were his first nautical pieces. Kitchener indicates the song "Jack's alive" as the first song Dibdin ever set to music. This he states on the composer's own authority, and it certainly has all the appearance of a juvenile effusion. It is interesting to note that his muse so early had a bent in the direction in which it was eventually to win him lasting renown. The statement that "Blow high, blow low," was the first of Dibdin's sea-songs is a misapprehension, originating in his own statement that it was the first of those sea-songs which have received so much applause from the public—i.e., it was his first distinct hit in this line.

With regard to Dibdin's work for the Dublin Theatre, of which nothing has hitherto been known, some little light is thrown on it by a play I picked up lately, entitled "A Match for a Widow; or, the Frolics of Fancy; a comic opera in three acts, as performed at the Theatre Royal, Dublin. London: printed for C. Dilly, in the Poultry, 1788." In the dedication to Richard Daly, the author, speaking of his work, says: "It was then transmitted to Mr. Dibdin, in London, who embellished it with his harmony."

Whatever may be the merit of "Music Epitomised," it may at least be placed to Dibdin's credit that in it he invented the form of instructive musical catechism which has since been very frequently and usefully employed, and I think his methods in it and his other instruction books are certainly ingenious and well stated.

There are several other points of minor importance, but having already presumed sufficiently on your valuable space, I will merely mention three. There seems to be no evidence that Dibdin had a situation in the house of Johnson. A reference to the Autobiography (p. 17, vol. i.) does not convey such an idea. "The Gipsies" was set by Arnold, not Arne; and it was the Circus, and not the Helicon, to which a license was refused.—Yours faithfully,

ED. RIMBAULT DIBDIN.

Orme's View, Liscard, Cheshire,  
February 17, 1886.

## THE RISELEY CONTROVERSY AT BRISTOL.

TO THE EDITOR OF THE "MUSICAL TIMES."

SIR,—I shall be obliged by your giving publicity to the following reply from the Dean of Bristol to a letter which I had addressed to him upon this subject.

I am, Sir, very truly yours,

WILLIAM MANN.

Canon's House, Bristol, February 18, 1886.

February 17, 1886.

"MY DEAR PRECENTOR,—It is true that at the recent Visitation held in our Cathedral, though the matter at issue had no reference whatever to the relations between the Precentor and the Organist, statements were made regarding those relations, some of which were untrue and others inaccurate. These statements should not have been admitted, as no opportunity was granted for rebutting them. I also am aware that reports equally untrue and unwarranted have been since circulated to your prejudice.



"I am glad that you give me an opportunity to state my assured belief that throughout your official duties as Precentor you have endeavoured to act in conformity with the directions which I had studiously framed on what I understood to be the meaning of the statutes, and to discharge those duties faithfully under circumstances of unusual difficulty. You are at liberty to deal with this my answer to your note as you think best.

"Yours very faithfully,

"GILBERT ELLIOT.

"P.S.—It may be well for me to add that I have shown this letter to all the Canons, and that they concur in the sentiments I have expressed in it.

"The Rev. Precentor Mann."

#### MADRIGALS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I venture to suggest, through your columns, that a subscription issue (in octavo size) of English, Flemish, and Italian Madrigals, under competent editorship, would not be a commercial failure, and, besides being a boon to students, would tend to the advancement of art through the medium of choral classes, for to these madrigals are at present almost a sealed book. Could not the enterprising house of Novello, Ewer and Co. do something for us in this way?—Yours, &c.

Birmingham, February 4, 1886.

J. HEYWOOD.

#### TO CORRESPONDENTS.

\*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BAGSHOT.—A special service was held in St. Anne's Church on Saturday, the 6th ult., the occasion being the dedication of the new east window to the memory of the late Duke of Albany. The memorial is the gift of the Duke and Duchess of Connaught, Princess Louise, and Princess Beatrice, and consists of a five-light window in the Italian style of the sixteenth century, the subject being the Crucifixion. The Rev. Canon Duckworth read the dedicatory prayers, and the very Rev. Randall Davidson, Dean of Windsor, delivered a brief address from the chancel steps. The anthem, "Thine, O Lord, is the greatness," specially composed for the occasion by Mr. J. More Smieton, was carefully rendered by the choir. Mr. G. Paxton Morse presided at the organ, and played as voluntaries Gounod's "Marche Religieuse" and Guilmant's "Cantilène Pastorale," these pieces having been selected by the Duke and Duchess of Connaught.

BARNET.—On the 9th ult., the fourth annual Concert of the Vocal Union was given under the direction of Mr. W. F. Schrier, F.C.O., L.R.A.M. Handel's *Serenata Acis and Galatea* formed the chief item of the programme, with Miss Julia Jones as Galatea, Mr. Lawrence Freyer as Acis, and Mr. R. de Lacy as Polyphemus. The choir was thoroughly satisfactory, both in the *Serenata* and Mendelssohn's 43rd Psalm. The solo pianists were Mr. Schrier and Mr. William H. Stocks, A.C.O., who played the Symphonic Poem "Danse Macabre," Saint-Saëns, arranged for two pianofortes by the author. The accompanists were Miss Richards and Mr. Stocks (pianoforte), and Mr. W. Richards (organ).

BECKENHAM.—The first Concert of the Vocal Union was given on the 16th ult., and was marked by general excellence. The programme consisted of high class music, including Gounod's "O Sing to God," Stainer's "O clap your hands," and unaccompanied pieces by Barby, Küchen, and Sullivan, all of which were well rendered. Mr. Waldo Morell is promoter and Conductor of the Society, which is worked strictly upon the Tonic Sol-fa system.

BEDFORD.—The last of the Monday Popular Concerts, for the present series, took place on the 1st ult., the programme being devoted to the works of Mozart. The vocalist was Miss Alice M. Burnett, a young *débütante*, who won golden opinions by her unaffected manner of singing. The string quartets were excellently played by Messrs. Burnett, Halfpenny, Richardson, and Woolhouse. Mozart's Concerto, for two pianofortes, was well rendered by Mr. Diemer and

his pupil, Miss Annie Hartley. Mr. Cecil Goodall was the accompanist.

BELFAST.—The members of the Queen's College Musical Society gave a Concert in the Examination Hall of the College, on January 20, before a large audience. The principal item in the programme was Holmann's *Cantata Melusina*, which, under the excellent conductorship of Herr Beyschlag, was admirably rendered. The solo vocalists were Miss Rutherford, Miss Harbison, Mr. T. Blair Boyd, Mr. T. King, and Mr. C. E. Whitcher, all of whom were highly efficient. Praise must also be awarded to Mr. Carl Leckie for his able pianoforte accompaniment to the work. The second part was miscellaneous. Herr Beyschlag has indicated a right to be proud of the result of his efforts in the cause of this Society, of which we may say Her Royal Highness the Princess of Wales has recently become the Patroness.

—The third Concert of the Philharmonic Society took place at the Ulster Hall, on the 5th ult., under the conductorship of Herr Beyschlag, the room being crowded in every part. Max Bruch's *Fair Ellen* was exceedingly well performed, as was also a long miscellaneous selection. The principal artists were Miss Carlotta Elliott, Madame Trebelli, Mr. Henry Guy, and Mr. Frederic King, vocalists; Signor Bisaccia (pianoforte), and M. Hollman (violinello).

BRIDGE.—At a miscellaneous Concert, given on the 18th ult., Mendelssohn's *Heard my Prayer* was excellently performed, Miss Vinnie Beaumont taking the solos most effectively; Mr. C. Mayon also sang with great taste, and both artists were loudly applauded by an appreciative audience.

BRIGHTON.—The third Annual *Union* and Dinner of the Musical Fraternity of Brighton took place at the Criterion, West Street, on the 13th ult. The chair was taken by Mr. Alfred King, Mus. Bacc., and the vice-chair by Mr. W. Kuhe. After dinner a Grace was sung, composed by the chairman, and numerous toasts were given, Mr. Kuhe in proposing prosperity to the Society, paying a deserved tribute to the memory of the eminent musicians lately deceased, and alluding to the loss sustained by the death of Mr. George Watts. During the evening reference was made to the services rendered to music in Brighton by Mr. R. Taylor, who, in responding, proposed that there should be a small annual subscription to the Society, to cover the expense of a dinner, and to afford assistance to those members who were in need. Several songs and pianoforte pieces were given, and a provisional committee, with Mr. G. Crook as Hon. Secretary, was formed to carry out Mr. Taylor's excellent scheme.

BIRMINGHAM.—A performance of Handel's *Messiah* was given at the Theatre Royal, on December 9, 1885, by the members of the Musical Union, as a complimentary benefit to their Conductor, Mr. R. T. Jefferies. The principal vocalists were Miss Atkinson, Mrs. Snow, Miss Johnstone, Mrs. Kelk, Mr. Jones, and Mr. McRobbie. The choruses were exceedingly well rendered, and the performance generally was most successful.

BROCKLEY.—The second Concert of the St. Peter's Choral Society was given at St. Peter's Hall, on the 10th ult. Gade's *Cantata The Erl-King's Daughter* formed the first part of the programme, and received an excellent rendering by the Society, under Dr. C. J. Frost's able conductorship, the leading parts being well sustained by Miss Catherine Devrien, Miss Bertha Hall, and Mr. Robert Grice, the new vicar choral of St. Paul's Cathedral. Miss Edith Goldsbro, A.R.A.M., presided at the pianoforte. The second part was miscellaneous, and included a new five-part song, "Love is still in leading strings," the composition of the Conductor, which was well received. The singing of the choir was excellent. Dr. Stainer's *St. Mary Magdalen* is to be given at the next Concert.

CAMBRIDGE.—A Popular Concert was given by the members of the Choral Society, in the Assembly Rooms, on Thursday evening, the 11th ult. The programme consisted of Hutchinson's *Cantata The Story of Elaine* and a miscellaneous selection. The solo vocalists were Miss Clara Dowle, Miss Lina Tyack, Mr. C. Bartle, and Mr. T. H. Blight. Miss Boyn presided at the pianoforte, Mr. G. J. Smith at the harmonium, and Mr. Richard White, Jun., conducted.

CARDIFF.—The first Concert of the twelfth season of the Choral Society took place on the 17th ult., the principal item in the programme being Dvorák's *Spartan's Bride*. The interest attaching to the work attracted a larger audience than usual to the Park Hall, and the performance was received with much enthusiasm throughout. The soloists were Miss Annie Marriott, Mr. Harper Kearton, and Mr. Thurlay Beale, all of whom acquitted themselves well. The chorus performed their difficult part admirably. The *Cantata* was followed by Mr. A. C. Mackenzie's Birmingham Violin Concerto, the solo part being brilliantly rendered by Herr Josef Ludwig, and enthusiastically received. Mr. Deacon performed a solo on the organ. Mr. Davies was an efficient Conductor.

CHELMSFORD.—The members of the Musical Society gave a Concert in the Corn Exchange on Wednesday, the 3rd ult. The programme consisted of Bennett's *May Queen* and a miscellaneous selection. The solo vocalists were Miss Kate Norman, Miss M. Holgate, Mr. Gawthrop, and Mr. Tufnall. The band was ably led by Mr. C. Byford, and Mr. F. R. Frye, F.C.O., conducted. The work was well rendered throughout.

CONGLETON.—A successful Concert was given by Messrs. H. Latham and K. Head, in the Town Hall, on the 10th ult., at which the following artists appeared: vocalists, Miss Falkner, Miss Elliot, and Signor Foli. Miss Nettie Carpenter, violinist, and Mr. Jeffrey, in the place of Mr. Sidney Naylor, acted as accompanist. Mr. H. Latham sang the tenor music in the concerted pieces, in the absence of Mr. Bywater, who was indisposed. The programme was excellently rendered, the artists receiving the warmest applause. Every available space in the hall was filled, many being unable to obtain admittance.

CULLOMPTON.—Mr. J. Gosden gave his fifth annual Concert at the Assembly Rooms, on the 9th ult., before a large audience. The solo vocalists were Madame Probert-Goodwin, Miss Bessie Frost, Mr. John Hayden, and Mr. W. H. Thomas, all of whom were thoroughly successful. The programme included some part-songs, which were well sung, and warmly received. Mr. Gosden accompanied, and also played a pianoforte solo.

**DALKEITH.**—Spohr's *Last Judgment* and Handel's *Acis and Galatea* were performed by the Choral Society, on the 4th ult., before a large audience. The works were very efficiently rendered. Miss Winnie Beaumont and Messrs. McCall and Macdonald were the professional artists engaged, and their excellent singing was highly appreciated.

**EASTBOURNE.**—On Wednesday afternoon, the 10th ult., Mr. Carrodus gave a Violin Recital at the Devonshire Park Pavilion, to a numerous audience. He was assisted by Miss Fenna as vocalist, and Miss May Bright accompanied on the piano. On the evening of the same day, a most successful rendering of Barnby's *Rehearsal* was given by the Presbyterian Church Choir, in the Church Rooms, South Street. The solos were well sung by Misses Hull, Newman, and Nichol, and Messrs. G. Fox, Thwaites, and Hall. The choruses were sung in a style which would have done credit to any choral body. The second part consisted of part-songs and popular ballads, rendered by the before-mentioned vocalists. Miss Bony and Mr. T. H. Luellen presided respectively at the piano and harmonium with much efficiency, and great credit is due to Mr. J. H. Earnshaw, the Conductor, for the manner in which he has trained his choir. The hall was well filled.

**ELLON, N.B.**—The Orchestral Society gave a very successful concert, in the Town Hall, on Friday, January 20. The orchestra was under the able leadership of Mr. Whiteley, Organist of the Parish Church. The frequent applause showed that the untiring efforts of the Conductor to promote the culture of classical music have not been in vain. Miss Gollan was well received in her songs, and Mr. Scott Skinner (the eminent Scotch violinist) gave three solos with much effect. Mr. Newsam was the accompanist.

**FAVERSHAM.**—The Concert of Mr. C. D. Hobday, at the Institute, on January 27, was exceedingly well attended, and highly successful. The artists were Miss Grimson (pianoforte), Messrs. S. Dean Grimson and H. Morley (violin), Mr. T. Lawrence (viola), and Mr. H. T. Trust (violinello), songs being contributed by Miss Alice Parry and Mr. Arthur Thompson. Miss Grimson (who is only fifteen years of age) won warm and well-deserved applause for her pianoforte solos, and also accompanied the violin solo of her father, and those of Messrs. Trust and Lawrence on the violinello and violin respectively.

**HALIFAX, N.S.**—On Thursday, January 28, Handel's *Messiah* was given in St. Paul's Church by a choir of about forty voices. The orchestral accompaniment was furnished by the Haydn Quintet Club, numbering twelve instruments. The soloists were Miss Lizzie McKenzie, Mrs. J. McD. Taylor, Miss Maggie Bligh, Mr. George Burgoine, and Mr. C. J. Ross. The whole performance was very creditable, the choruses, with one or two exceptions, being sung with considerable precision and effect. Prof. S. Porter, Organist of the Church, conducted, and played the organ accompaniments.

**HAMILTON (CANADA).**—Mr. A. C. Mackenzie's Oratorio *The Rose of Sharon* was performed on January 21 by the Philharmonic Society, this being its first production in Canada. The rendering of the work was, considering the many difficulties, very creditable both to band and choir, the "Sleep" Symphony being very well played. The soloists were Mrs. Gertrude Luther, Mrs. McKillop, Mr. F. Jenkins, Mr. F. W. Wodell, Mr. D. Steele, and Mr. J. H. Stuart, all of whom acquitted themselves so as to gain the favour of the audience. Mr. F. H. Torrington conducted, and much praise is due to him for his indefatigable exertions to secure success.

**HEYWOOD, MANCHESTER.**—On Tuesday evening, the 6th ult., a very interesting and highly successful rendering of Root's Cantata *David* was given in the York Street Congregational Church by the Church Choir, assisted by Miss Walsley and other members of the Choir. Mr. W. H. Jewell, the Organist, played the accompaniments, and Mr. Knight, the Choirmaster, conducted with his usual ability.

**HIGH WYCOMBE.**—The Choral Association gave the second Concert of the season in the Town Hall on the 15th ult. The programme included Bennett's *Woman of Samaria*, and songs and part-songs by Goring Thomas, Blumenthal, Baraby, Lemmens, &c. The principal artists were Miss Gilbert, Mrs. Webb, Mr. Weston, and Mr. Rose. Mr. J. G. Wrigley, F.C.O., Mus. Bac., Oxon., conducted, and played Chopin's Nocturne in F minor, Moszkowski's Serenade, and Mendelssohn's "Spinnerlied."

**HURSTPIERPOINT.**—The Choral Society gave its first Concert this season on the 11th ult., in the Dining Hall of St. John's College, under the conductorship of Mr. H. C. Young, B.A., Cantab., late Organist of the Parish Church. *The Lay of the Last Minstrel*, a new Cantata by T. Moe Pattison, was performed in a highly satisfactory manner. The soloists were Mrs. Warne, Miss Selfe, Mr. F. W. J. Ford, and Mr. Bebbington. There was a small but efficient orchestra, and the piece was warmly received. Notable features in the second part of the programme were the part-songs "Three children sliding" (Pearson) and "Good night, farewell" (Garrett), the harp solos of Mr. Edwin Smith, and the violin solos of Mr. J. M. Gray, pupil of Mr. Carrodus.

**KETERING.**—The Choral Society gave the second Concert of the season on the 1st ult., when Mendelssohn's *St. Paul* was given, with Miss Ethel Winn, Miss Layton, Mr. Dunkerton, and Mr. Winn as soloists. Miss Winn's singing was marked by great expression and feeling, as well as by distinct enunciation, these qualities being especially noticeable in her rendering of the aria "Jerusalem." The other soloists were very successful, the choir did their part of the work with spirit and precision, and the band was fairly efficient. Mr. H. G. Gotch conducted.

**LAUNCESTON, CORNWALL.**—A Special Service was held in the Parish Church on Thursday, the 18th ult., consisting of lessons read from the Bible account of Elijah, and selections of music from Mendelssohn's Oratorio *Elijah*. The choir was augmented for the occasion, Mr. Dalby presiding at the organ. The whole of the music was most satisfactorily rendered and much appreciated by a large congregation. *The Church in the West*, in speaking of a similar service, held in the same Church on St. Paul's Day (January 25), says, "It was a service of considerable interest, and shows what can be done, in spite of the Act of Uniformity, and is an answer to the call for some legislation for greater elasticity in the public services."

**LEICESTER.**—The second of Mr. Harvey Löhr's Chamber Concerts for the present season took place on the 3rd ult., at the Museum Lecture Hall. Mr. Löhr was ably assisted by Mr. J. G. Robertson (vocalist), Mdlle. Anne Lang (violin), and Mr. W. E. Whitehouse (violinello). A classical programme was excellently rendered, Mr. Löhr's pianoforte playing being, as usual, a feature of the evening. On Sunday afternoon, the 7th ult., a Choral Service was held at St. Andrew's Church, when William Carter's Sacred Cantata, *Placidia, the Christian Martyr*, was given. The church was crowded with an appreciative congregation. The solos were sung by Mrs. W. E. How, Miss Florence Adderley, Mr. A. Page, and Mr. R. C. Allen, and the choruses were taken by members of the St. Andrew's Choir, assisted by several members of the Leicester Choral Society, numbering altogether about seventy voices. Mr. R. H. Cravey, Organist of Wigston Parish Church, conducted; and Mr. Fred. Cartwright, Organist of the Church, presided at the organ. The whole of the service was carefully rendered. The offertory was in aid of the Choir Fund.

**LINCOLN.**—The members of the Harmonic Society gave their first Concert of the present season, in the Corn Exchange, on the 16th ult. The programme consisted of Rossini's *Stabat Mater* and Spohr's *Last Judgment*. The solo vocalists were Miss B. Moore, Miss Helen d'Alton, Mr. Redfern Hollins, and Mr. F. Barrington Foots. Mr. C. W. Page presided at the harmonium, and Mr. Marshall Ward, of Nottingham, conducted. The works were well rendered, and the Concert most successful.

**MAIDENHEAD.**—On the 15th ult., the members of the Philharmonic Society gave their second Concert of the season in the Town Hall. The programme was miscellaneous, and included Mendelssohn's 42nd Psalm, Spohr's "As pants the hart," Barnby's "Wife's Song," Lemmens's "Drops of Rain," Quartet in D minor, for strings (Haydn), Canzonetta (Mendelssohn), and short piano solos by Chopin, Moszkowski, Mendelssohn, &c. The vocalist was Miss Jessie Royd, String Quartet, Messrs. Henkel, Reiter, Dawson, and Ellison; solo pianoforte and Conductor, Mr. J. G. Wrigley, Mus. Bac., Oxon. Mendelssohn's *Elijah* is announced for the last Concert.

**MARKET DRAYTON.**—The local Choral Society gave an excellent rendering of *Judas Maccabaeus*, on the 9th ult., before a large audience. The solos were taken by Misses Winnie Beaumont and Emilie Lloyd, Messrs. Fredericks and Harrison, all of whom acquitted themselves to the satisfaction of the audience.

**MARYPORT.**—On Friday evening, the 5th ult., the members of the Amateur Orchestral Society gave their third annual Concert in the Athenaeum Hall, before a large audience. The concert was a great success in every respect, the band especially showing much improvement. The vocalists were local amateurs, the most promising being Mr. J. Thompson, pupil of Mr. Metcalfe, Carlisle.

**NEW MILLS.**—The second Concert of the season, in connection with the New Mills and District Philharmonic Society, took place on the 15th ult. in the Public Hall. The solo vocalist was Miss Bessie Holt, who was highly successful in all her songs. Mr. Edwin Bates led the band, Master James Pollard accompanied, and Mr. W. I. Whithead conducted.

**PENZANCE.**—Mr. R. White, Jun., gave an Organ Recital in St. John's Hall, on Friday evening, the 12th ult. The soloists were Miss Clara Dowle, Miss Kate Boase, and Mr. M. Sampson, all of whom were very successful. Mr. White, in his organ solos, displayed great musical ability; in execution, feeling, and finish he left nothing to be desired. Mr. White's pianoforte accompaniment was also much admired.

**PORTMAID.**—An Evening Concert was given at the Assembly Rooms, on January 26. The programme included violin solos, excellently rendered by Mr. Theodore Lawson; Schumann's "Etudes Symphoniques," finely played by Miss Annie Cantelo, A.R.A.M., who also conducted an Andante and Rondo of her own composition, Hummel's Trio in G (Op. 53), played by the artists already named and Mr. J. Hopkinson (violinello). "The Heavens are telling" (*Creation*), and several part-songs were sung by the Choral Society, and vocal solos were contributed by members of the Society. The string band played the March from *Carmen* and other pieces. Mr. J. Roberts conducted. There was a good attendance.

**PLYMOUTH.**—The Corporation Concert, on the 13th ult., was one of the best yet given by Mr. John Hele, the Borough Organist. An excellent programme, under the able conductorship of Mr. S. Weekes, was well rendered and most warmly received. The Misses Lampen and Mr. J. Trounson gave their services as vocalists, and Mr. F. Weekes, R.A.M., as pianist; Mr. John Pardew taking his place as leader of the band of the Private Orchestral Society. Mr. Hele's contributions were a feature in the Concert; and the orchestral pieces were much applauded. The Guildhall was crowded in every part.

**PUDSEY.**—The Pudsey and District Sunday School Union Whitnuptide Prize Tune Competition (1885) has just been selected, and the following is the Report from the Judge, Mr. S. Wilson:—First Prize, Mr. J. M. Firth, Wortley, near Leeds; Second Prize, Mr. William Briggs, Armley, near Leeds; Third Prize, Mr. S. Walker, Canterbury. The competition has been open to Great Britain and Ireland, and applications have been received from all parts. The Judge remarks that all the compositions sent in on this occasion are very superior to those of previous years. The Committee has, therefore, every confidence in recommending them to the attention of schools and choirmasters. They will be ready for sale about Easter, and will be published in both notations.

**READING.**—The Orpheus Society's first subscribers' night for the present season was given on Wednesday, January 27, at the New Town Hall. The artists were Miss Kate Drew, vocalist, and Mr. John Thomas, harpist. Mr. C. H. H. Sippell, F.C.O., who was an able accompanist, also contributed an organ solo. Mr. F. J. Read, Mus. Bac., Conductor to the Society, played with much effect a duet with Mr. Thomas for harp and pianoforte. The part singing was exceedingly good, and the Concert, in every respect, most successful.

**RUSHDEN.**—An excellent Concert was given by Mr. J. E. Smith, in the new Hall, on the 10th ult., before a large audience. The artists were Miss Mason, R.A.M., Miss B. Brawn, Miss Frances Hipwell, and Mr. James Smith, vocalists; Mdlle. Adeline Dinelli (violin), Mr.

Giuseppe Dinelli (violinello), Miss Tirrell, Miss Talby, and Master Alfred Clarke, the last-named young pianist giving a highly creditable rendering of Beethoven's "Sonata Pathétique," which was considered "too long" by the audience, some of whom attempted even to drown the sound of the pianoforte. The Concert-giver is to be commended for addressing a reproof to those who had their want of musical appreciation conspicuous; but it is indeed a thankless task. Artistically, however, the Concert was a decided success; and we venture to hope that Mr. Smith will persevere in his efforts to raise the taste of Rushden, and disregard the advice tendered him in a local paper to give some "livelier, entertaining music."

**SHERBROOKE (P.Q.), CANADA.**—The second Concert of the Choral Society took place on January 19, when Cowen's *Rose Maiden* was performed, under the conductorship of Mr. W. Need. The solos were well sung by local amateurs, and the choruses rendered throughout with precision and finish. The second part of the programme included part-songs, the "Soldiers' Chorus" from Gounod's *Faust*, "Festival Hymn" by Dudley Buck, several solos, and Beethoven's "Moonlight" Sonata.

**SOUTHERN-ON-SEA.**—On January 28 an Organ Recital was given in the Wesleyan Chapel by Mr. C. J. C. Boddington, Organist of St. Andrew's Church, Stoke Newington. The selections, which were from the works of Handel, Tours, Bach, Mendelssohn, &c., were well executed and much appreciated by the large audience.

**STOCKPORT.**—On Monday, the 1st ult., the Musical Society gave a Concert in the Volunteer Armory; vocalist, Mr. Clifford Hall; solo pianoforte and Conductor, Mr. Joseph Bradley, Mus. Bac. Oxon. The orchestra consisted of forty players, chiefly from Mr. Charles Hall's band. The programme included the Overture to *Ruyton* (Beethoven), Symphony in E flat (Mozart), Capriccio for pianoforte and orchestra (Mendelssohn), Overture *Fingal's Cave* (Mendelssohn), solo for pianoforte, Impromptu in A flat (Schubert), and the Overture to *Tancrède* (Rossini). The entire performance was very satisfactory.

**SURBITON.**—Mr. R. Sebastian Hart, Organist of St. Andrew's Church, gave his annual Concert in the Lecture Hall, on Tuesday evening, the 16th ult. Mr. Hart was assisted by Miss Woodford and Mr. Ivor McKay (vocalists), Mr. Teague (violinello), and the members of the Orchestral Society. Several amateurs also lent valuable aid. The Concert was well attended, and highly successful.

**VENTNOR.**—Mr. Edwin Lemare gave his annual Concert, at the Assembly Rooms, on the 11th ult., when the Choral Society gave an excellent rendering of Mendelssohn's *Hymn of Praise*, followed by a selection of vocal and instrumental solos. Madame Clara West, Miss Marie Ridgway, R.A.M., Mr. H. L. Fulkerson, R.A.M., and Mr. Charles Boyd were the principal vocalists. The Rev. G. Jeudvine and Mr. E. H. Lemare, R.A.M., F.C.O., presided at the pianoforte and organ respectively, and Mr. Edwin Lemare conducted.

**WARR.**—The members of the Musical Society gave their annual Concert on the 2nd ult., conducted by Mr. James L. Gregory, F.C.O. The programme comprised Anderson's *The Wreck of the Hesperus* and a miscellaneous selection. The solo vocalists were Madame Lita Jarratt and Mr. A. E. Gregory; solo violin, Mr. H. C. Tonking; accompanist, Mr. Malcolm Heywood, A.R.A.M. The hall was crowded.

**WESTON-SUPER-MARE.**—Mr. C. T. Grinfield, R.A.M., gave an Evening Concert, at the Victoria Hall, on the 2nd ult. The vocalists were Miss Madeleine Kelley, Miss Marie Hayward, Mr. B. Bernard Wilson, and Mr. Thorley Kelley; instrumentalists: Signor P. Uricio (pianoforte), Mr. C. A. Winneatt (violin), Mr. W. J. Spencer (violinello), Mr. H. H. Jefferies (harmonium), and Mr. C. T. Grinfield (pianist and accompanist). Beethoven's Sonata Pathétique and Haydn's Trio No. 1, in G, for violin, violinello, and piano, were special features in the programme. Miss Hayward responded to a unanimous encore for her finished rendering of F. L. Moir's song "Children asleep"; Miss Kelley gave an artistic reading of Braga's "Serenade," with violin obligato; Mr. Wilson sang Pissuti's "Last Watch" with genuine pathos, and Mr. Knight, in Handel's "Honour and Arms" and Mendelssohn's "I am a Roamer," was highly successful. Signor Uricio's solos were well received, and Mr. Grinfield gave an *extempore* solo with much success.

**WORCESTER.**—Mr. Spark gave his third and last Concert for the season at the Public Hall, on Thursday evening, January 28. The artists were Miss Carlotta Elliott, Madame Trebelli, Mr. Henry Guy, and Mr. Maybrick, vocalists; M. Hollman, solo violinello; Signor Bisaccia, solo pianoforte and Conductor. A well selected programme was excellently rendered, and the Concert in every respect was most successful.

**ORGAN APPOINTMENTS.**—Mr. A. L. Holloway, Organist and Choirmaster to the Parish Church, Fakenham.—Mr. J. E. Adkins, to All Saints', Grosvenor Road, Pimlico.—Mr. A. G. Whitehead, Organist and Choirmaster to St. Nicholas' Parish Church, New Romney, Kent.—Mr. Herbert C. Young, B.A., Cantab., to the Parish Church, Henfield, Sussex.—Mr. George Edward Stubbs, Organist and Choirmaster to St. James's Church, New York.—Mr. Alfred H. Digby, Organist and Director of the Choir to the Cathedral Church of the Holy Trinity, Gibraltar.—Mr. W. W. Reeves, to St. Chrysostom, Peckham.—Mr. F. W. Minns, Organist and Choirmaster to the Parish Church, Dumbarton.—Mr. W. Sewell, A.R.A.M., A.C.O., to the Church of the Immaculate Conception, Edgbaston, Birmingham.

**CHOIR APPOINTMENTS.**—Mr. J. A. McBeath (Tenor), to St. Michael and All Angels', Faddington.—Mr. Alfred J. Alderton (Bass), to St. John's Parish Church, Hackney.

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